THE

# SVAPNAVĀSAVADATTA

OF

# BHĀSA

A. B. Gajendragadkar

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# SVAPNAVĀSAVADATTA
## OF
# BHĀSA

*Edited with a complete Translation into English, Notes (grammatical, explanatory and critical and Appendices*

BY

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# PREFACE

This edition of the Svapnavāsavadatta has been specially prepared for the use of junior University students The study of Sanskrit in the Matriculation class in Bombay is at present neither so wide nor so deep as it used to be some years ago Besides students entering colleges are for the first time called upon to make a critical study of an author In the preparation of the Notes I have kept these special requirements of First Year College students in view In Sanskrit dramas speeches of characters many a time convey more meaning by suggestion than by denotation The hidden meaning of such passages, which is very often missed by the ordinary reader, has been fully set forth in the Notes Detailed grammatical notes have been given at all necessary places, because I have found from experience that grammar is almost universally neglected by college students

The text in this edition essentially represents the one which was first published in 1912 by T' Ganapati Śāstrī, the discoverer of Bhāsa's plays Though some new manuscripts have been unearthed since then and made use of by later editors of the play, the variants presented by them are neither numerous nor important. Such of these as I thought useful have been given in the foot notes and discussed later on

The English Translation has been made as literal as possible and printed below the text for ready reference Words for which there are no equivalents in the original, but which are added to make the sense of the text complete or clearer, are put in rectangular brackets Original Sanskrit words, which are more or less out-of-the-way, or which are somewhat freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in parenthesis In this latter case adjectives are given in their crude form, while substantives are put in their nominative singular

The American method of giving references to the Text has been adopted In numbering the lines every stanza is taken as a fresh starting point. Thus, ४–३–३९ printed in the left hand corner of page 44 means the 39th line from the 3rd stanza of Act IV, with which

the page commences Similarly ७–६–२१ in the right hand corner of page 59 means the 21th line from the 6th stanza of Act v, with which the page closes

A companion volume to this edition entitled 'The Svapna-vāsavadatta A Critical Study' is in preparation and will shortly be published In this I have first discussed what is known as 'The Bhāsa Problem' and given my own conclusions A summary and critical appreciation of the play, Act by Act, follow Topics such as the sources of the play, the Time and Place of the dramatic action, the characters in the play, Bhāsa's literary style, Bhā-a as a dramatist and Society in Bhāsa s days have all received due attention Altogether in my Critical Study I have made an attempt to show how a play should be studied and I trust students will find this volume interesting and instructive

In the preparation of this edition I have made use of the editions of T Ganapati Śāstri, H B Bhide, K V Abhyankar, L Sarup C R Devadhar and N B Purohit, to all of whom my sincere thanks are due I offer my very special thanks to the Manager of the Arya-bhushan Press, who under ook to print this book at a very short notice and did the work to my entire satisfaction

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A. B. G

# TABLE OF CONTENTS


| | Pages |
|---|---|
| Preface | 1 |
| Characters in the Drama | 4 |
| Text and Translation | 1–84 |
| Act I | 1—19 |
| Act II | 20–25 |
| Act III | 26–30 |
| Act IV | 31–50 |
| Act V | 51–65 |
| Act VI | 66–84 |
| Notes | 85–235 |
| Act I | 85–133 |
| Act II | 133–142 |
| Act III | 142–150 |
| Act IV | 150–183 |
| Act V | 183–207 |
| Act VI | 208–235 |
| Appendices | 236–249 |
| A—Index to Stanzas | 236 |
| B—Index to Subhāsitas and Important Sentences | 237–238 |
| C—Definitions of Some Dramatic Terms | 239–243 |
| D—Metres in the Drama | 244–245 |
| E—Important Words Annotated | 246–247 |
| F—Pāṇini's Sūtras Explained in the Notes | 248–249 |

## CHARACTERS IN THE DRAMA

MALES

*King*—The Hero named Udayana, King of Vatsa
*Yaugandharāyana*—His Minister
*Vidūṣaka*—His Jester, named Vasantaka
*Brahmacārin*—A student from Rājagrha, studying at Lāvānaka
*Kāñcukīya*—Chamberlain of Darśaka, King of Magadha
*Kāñcukīya*—Chamberlain of Mahāsena, King of Avanti, named Raibhya
*Bhatas*—Two soldiers, escorting Padmāvatī, one of whom is named Saṃbhasaka

FEMALES

*Vāsavadattā*—The Heroine, First Queen of Udayana and Daughter of Pradyota, King of Avanti, appearing almost throughout the play as Āvantikā
*Dhātrī*—Her nurse, named Vasundharā
*Padmāvatī*—The Sub-Heroine, Second Queen of Udayana and Sister of Darśaka, King of Magadha
*Tāpasī*—The Lady-Hermit, who receives her
*Cetī*—Her Maid
*Dhātrī*—Her nurse
*Padminikā*, *Madhukarikā*—Her Maids
*Pratīhārī*—Partress of Udayana, named Vijayā

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## CHARACTERS MENTIONED

Darśaka, Mahādevī ( Darśaka's Mother ), Puṣpakabhadra (a soothsayer ), Pradyota alias Mahāsena ( King of Avanti ), Rumanvat ( Udayana's Minister and General ), Kuñjarikā ( Padmāvatī's Maid ), Āruni ( the Usurper who had wrested from Udayana almost the whole of his kingdom and driven him to Lāvānaka ), Angāravatī ( Wife of Pradyota and Mother of Vāsavadattā ), Vaidehī ( Princess of Videha and Mother of Udayana ), Gopālaka and Pālaka ( Sons of Pradyota and Brothers of Vasavadattā )

अथ

# स्वप्नवासवदत्तम्

## प्रथमोऽङ्कः

( नान्द्यन्ते ततः प्रविशति सूत्रधारः )

**सूत्रधारः**—

**उदयनवेन्दुसवर्णावौसवदत्तावलौ बलस्य त्वाम् ।**
**पद्मावतीर्णपूर्णौ वसन्तकल्पौ भुजौ पाताम् ॥ १ ॥**

एवमार्यमिश्रान् विज्ञापयामि । अये, किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग, पश्यामि ।

३ ( **नेपथ्ये** ) उस्सरह उस्सरह, अय्या, उस्सरह । [ उत्सरत उत्सरत, आर्याः, उत्सरत । ]

**सूत्रधारः**—भवतु, विज्ञातम् ।

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## FIRST ACT

( *At the end of the Drum, then, enters the Manager* )

**Manager**—

May the arms of Bala [that is, Balarāma] protect thee—[the arms,] which are of a colour similar to [that of] the new moon at [its] rising, to which all-round or all-sided strength ( *ābalam* ) is imparted by wine, which are filled with manifest beauty ( *padmā* ) and which are lovely like spring 1

Thus I submit to, or respectfully inform, [you] who are worthy and honourable ( *miśra* ) Ah, why, indeed, while I am busy or engaged in [making my] submission or request, [something] like a sound is heard ? Oh, I see.

( **Behind the Curtain** ) Move away, move away, worthy sirs, move away

**Manager**—[So] let [it] be. Understood [it is by me].

भृत्यैर्मगधराजस्य स्निग्धैः कन्यानुगामिभिः ।
धृष्टमुत्सार्यते सर्वस्तपोवनगतो जनः ॥ २ ॥ ( निष्क्रान्तः )

## इति स्थापना

( प्रविश्य ) **भटौ**—उस्सरह उस्सरह, अय्या, उस्सरह । [ उत्सरत उत्सरत, आर्याः, उत्सरत । ]

( ततः प्रविशति परिव्राजकवेषो यौगन्धरायण आवन्तिकावेषधारिणी वासवदत्ता च )

**यौगन्धरायणः**—( कर्ण दत्वा ) कथमिहाप्युत्सार्यते । कुतः

धीरस्याश्रमसंश्रितस्य वसतस्तुष्टस्य वन्यैः फलै-
र्मानार्हस्य जनस्य वल्कलवतस्त्रासः समुत्पाद्यते ।
उत्सिक्तो विनयादपेतपुरुषो भाग्यैश्चलैर्विस्मितः
कोऽयं भो निभृतं तपोवनमिदं ग्रामीकरोत्याज्ञया ॥ ३ ॥

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By the devoted servants of the King of Magadha, who are escorting the princess, all people, belonging to ( *gata* ) the penance-grove, are being sternly or rudely turned away 2

( *Goes out* )

[ END OF ] THE PROLOGUE

( *Entering* ) **Soldiers**—Move away, move away, worthy sirs, move away.

( *Then enters Yaugandharāyana in the dress of a wandering recluse or hermit and Vāsavadattā wearing the dress of a lady of Avanti* )

**Yaugandharāyaṇa**—( *Listening* ) How, even here, [ are people ] turned away ! Why

Is trouble or molestation caused to people, who are serene, who have resorted to the hermitage [ and ] are dwelling [ therein ], who are satisfied or content with forest fruit, who deserve respect [ and ] who possess bark [ garments ] ? Oh, who is this insolent ( *utsikta* ) fellow, far removed or divorced from modesty or courtesy, conceited ( *vismita* ) by fickle fortune, that is turning this peaceful penance-grove into a village by [ issuing ] a command ? 3

---

१ ' पृष्ठम् ' इत्यपि पाठः

**वासवदत्ता**—अय्य, को एसो उस्सारेदि । [आर्य, क एष उत्सारयति ।]

**यौगन्धरायणः**—भवति, यो[1] धर्मादात्मानमुत्सारयति ।

३ **वासवदत्ता**—अय्य, ण हि एव्वं वत्तुकामा । अहं वि णाम उस्सारइदव्वा होमि त्ति । [आर्य, न ह्येवं वक्तुकामा । अहमपि नामोत्सारयितव्या भवामीति ।]

**यौगन्धरायणः**—भवति, एवमनिर्ज्ञातानि देवतान्यप्यवधूयन्ते[2] ।

६ **वासवदत्ता**—अय्य, तह परिस्समो परिखेदं ण उप्पादेदि, जह अअं परिभवो । [आर्य, तथा परिश्रमः परिखेदं नोत्पादयति, यथायं परिभवः । ]

**यौगन्धरायण**—भुक्तोज्झित एष विषयोऽत्रभवत्या । नात्र चिन्ता कार्या ।

९ कुतः

पूर्वं त्वयाप्यभिमतं गतमेवमासी-
च्छ्लाघ्यं गमिष्यसि पुनर्विजयेन भर्तुः ।
कालक्रमेण जगतः परिवर्तमाना
चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः ॥ ४ ॥

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**Vāsavadattā**—Worthy sir, who [is] this [that] turns [us] away ?

**Yaugandharāyaṇa**—Noble lady, [it is he] who turns himself away from piety.

**Vāsavadattā**—Worthy sir, not, indeed, am I desirous of saying thus [But] even I am verily (*nāma*) to be turned away—thus [I mean].

**Yaugandharāyaṇa**—Noble lady, thus even divinities, [when] unrecognised, are spurned or despised.

**Vāsavadattā**—Worthy sir, fatigue causes not such distress or pain as this humiliation.

**Yaugandharāyaṇa**—This [sort of] thing has been enjoyed by your ladyship [before], [but has now] been discarded or renounced. No uneasiness or anxiety should be entertained here [that is, in this matter] Why [I say this is] :

Formerly, by you also has such going been approved or liked. With the victory of [your] lord you will again go in [such] praiseworthy manner The series of the fortunes of the world goes on, revolving like the row of the spokes of a wheel, with the march or course of time 4

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१ 'योऽधर्मं आत्मानं विनियोजयति' इत्यपि पाठः. २ 'देवतानि' इत्यपि 'अपि' वर्जितः पाठः.

**भटौ**—उस्सरह, अय्या, उस्सरह । [ उत्सरत, आर्या., उत्सरत । ]

( तत. प्रविशति काञ्चुकीयः )

३ **काञ्चुकीयः**—संभषक, न खलु न खलूत्सारणा कार्या । पश्य ।

**परिहरतु भवान् नृपापवादं**
**न परुषमाश्रमवासिषु प्रयोज्यम् ।**
**नगरपरिभवान् विमोक्तुमेते**
**वनमभिगम्य मनस्विनो वसन्ति ॥ ५ ॥**

**उभौ** । अय्य, तह । [ आर्य, तथा । ]

( निष्क्रान्तौ )

३ **यौगन्धरायणः**—हन्त, सविज्ञानमस्य दर्शनम् । वत्से, उपसर्पावस्तावदेनम् ।

**वासवदत्ता**—अय्य, तह । [ आर्य, तथा । ]

**यौगन्धरायणः**— ( उपसृत्य ) भोः, किंकृतेयमुत्सारणा ।

६ **काञ्चुकीयः**—भोस्तपस्विन्—

**यौगन्धरायणः**—( आत्मगतम् ) तपस्विन्निति गुणवान् खल्वयमालापः अपरिचयात्तु न श्लिष्यते मे मनसि ।

---

**Soldiers**— Move away, worthy sirs, move away

( *Then enters the Chamberlain* )

**Chamberlain**— Sambhasaka, not indeed, not indeed, should the turning away be effected [ here ] See

You should avoid [ bringing ] censure or reproach to the King. No harshness should be practised or employed towards the dwellers of the hermitage. These spirited [ people ], going to a forest, live [ there ] in order to abandon, or escape from, the humiliations of the city. 5

**Both**— Worthy sir, so [ let it be ]

( *They go out* )

**Yaugandharāyaṇa**—Ah, his look is intelligent. Child, let us just ( *tāvat* ) move near him

**Vāsavadattā**—Worthy sir, so [ be it ]

**Yaugandharāyaṇa**—(*Approaching*) Oh, why has this turning away been made ?

**Chamberlain**—O ascetic—

**Yaugandharāyaṇa**—( *To himself* ) 'Ascetic'—this, indeed, [is] an excellent ( *gunavat* ) [ form of ] address But on account of unfamiliarity it does not stick [ well ] in my mind.

**काञ्चुकीयः**—भोः, श्रूयताम् । एषा खलु गुरुभिरभिहितनामधेयस्यास्माकं महाराजदर्शकस्य भगिनी पद्मावती नाम । सैषा नो महाराजमातर महादेवीमाश्रमस्थामभिगम्यानुज्ञाता तत्रभवत्या राजगृहमेव यास्यति । तदद्यास्मिन्नाश्रमपदे वासोऽभिप्रेतोऽस्याः । तद् भवन्तः

तीर्थोदकानि सामिधः कुसुमानि दर्भान्
स्वैरं वनादुपनयन्तु तपोधनानि[1] ।
धर्मप्रिया नृपसुता न हि धर्मपीडा-
मिच्छेत् तपस्विषु कुलव्रतमेतदस्याः ॥ ६ ॥

**यौगन्धरायणः**—( स्वगतम् ) एवम् । एषा सा मगधराजपुत्री पद्मावती नाम, या पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति । ततः,

प्रद्वेषो बहुमानो वा संकल्पादुपजायते ।
भर्तृदाराभिलाषित्वादस्यां मे महती स्वता ॥ ७ ॥

---

**Chamberlain**—Sir, listen This, indeed, [ is ] the sister, named Padmāvatī of our great king Darsaka, whose name is uttered by the respectable ( *guru* ) Here she, having gone near or visited the mother of our great King, the great Queen, who is staying in the hermitage, [ and being ] permitted by her ladyship, will go to Rājagrha itself So today, residence in this station of the hermitage is intended or planned or desired by her Therefore, you

May fetch from the forest, at your will ( *svairam* ), waters from sacred places, [ sacrificial ] fuel or sticks, flowers [ and ] Darbha-blades, [ which form ] the riches of penance The daughter of the King [ that is, Padmāvatī ], to whom piety is dear, would not, indeed, desire [ that is, sanction ] harm to piety among the ascetics. This [ is ] her family-vow 6

**Yaugandharāyaṇa**—( *To himself* ) So ! This [ is ] that Magadha-princess, named Padmāvatī, who, [ as ] predicted by sooth-sayers ( *ādeśikah* ) such as Puspakabhadra, would become the queen of [ my ] Master Thence,

Hatred or esteem arises from [ our way of ] thinking. Because I am desirous of [ seeing her as my ] Master's wife, I feel great personal interest ( *svatā* ) in her 7

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१ ' तपोधनानाम् ' इत्यपि पाठः

**वासवदत्ता**—( स्वगतम् ) राअदारिअत्ति सुणिअ भइणिआसिणेहो वि मे एत्थ सम्पज्जइ । [ राजदारिकेति श्रुत्वा भगिनिकास्नेहोऽपि मेऽत्र सपद्यते । ]

( तत. प्रविशति पद्मावती सपरिवारा चेटी च )

**चेटी**—एदु एदु भट्टिदारिआ । इदं अस्समपदं पविसदु । [ एत्वेतु भर्तृदारिका । इदमाश्रमपद प्रविशतु । ]

( ततः प्रविशत्युपविष्टा तापसी )

**तापसी**—साअदं राअदारिआए । [ स्वागत राजदारिकायै । ]

**वासवदत्ता**—( स्वगतम् ) इअं सा राअदारिआ । अभिजणाणुरूवं खु से रूवं । [ इयं सा राजदारिका । अभिजनानुरूपं खल्वस्या रूपम् । ]

**पद्मावती**—अय्ये, वन्दामि । [ आर्ये, वन्दे । ]

**तापसी**—चिरं जीव । पविस जादे, पविस । तवोवणाणि णाम अदिहिजणस्स सअगेहं । [ चिर जीव । प्रविश जाते, प्रविश । तपोवनानि नामातिथिजनस्य स्वगेहम् । ]

**पद्मावती**—भोदु भोदु । अय्ये, विस्सत्थम्हि । इमिणा बहुमाणवअणेण अणुग्गहिदम्हि । [ भवतु भवतु । आर्ये, विश्वस्तास्मि । अनेन बहुमानवचनेनानुगृहीतास्मि । ]

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**Vāsavadattā**—( *To herself* ) Having heard that [ she is ] a princess, I also feel a sister's affection towards her ( *atra* ) ( *Then enters Padmāvatī accompanied by her retinue and a maid* )

**Maid**—May the princess move, move May [ she ] enter this station of the hermitage

( *Then enters a lady-hermit, seated* )

**Lady-hermit**—Welcome to the princess

**Vāsavadattā**—( *To herself* ) This [ is ] that princess ! Indeed, her beauty [ is ] worthy of [ her ] high birth

**Padmāvatī**—Venerable lady, [ I ] salute [ you ]

**Lady-hermit**—Live long Enter, child, enter. Penance-groves [ are ], indeed, the own home of guest-people.

**Padmāvatī**—[ So ] be [ it, so ] be [ it ] I feel reassured or quite at home. By this expression of great honour or kindness I am favoured

**वासवदत्ता**—( स्वगतम् ) ण हि रूवं एव्व, वाआ वि खु से महुरा [ न हि
१८ रूपमेव, वाचा अपि खल्वस्या मधुरा । ]

**तापसी**—भद्दे, इमं दाव भद्दमुहस्य भइणिअं कोच्चि राआ ण वरेदि । [ भद्रे, इमा तावद् भद्रमुखस्य भगिनिकां कश्चिद् राजा न वरयति । ]

१९ **चेटी**—अत्थि राआ पज्जोदो णाम उज्जइणीए । सो दारअस्स कारणादो दूदसम्पादं करेदि । [ अस्ति राजा प्रद्योतो नामोज्जयिन्याः । स दारकस्य कारणाद् दूतसंपातं करोति । ]

२० **वासवदत्ता**—( आत्मगतम् ) भोदु भोदु । एसा अ अत्तणीआ दाणिं संवुत्ता । [ भवतु भवतु । एषा चात्मीयेदानीं संवृत्ता । ]

**तापसी**—अहीं खु इअं आइदी इमस्स बहुमाणस्स । उभआणि राअउळाणि
२७ महत्तराणि त्ति सुणीअदि । [ अर्हा खल्वियमाकृतिरस्य बहुमानस्य । उभे राजकुले महत्तरे इति श्रूयते । ]

**पद्मावती**—अय्य, किं दिट्ठो मुणिजणो अत्ताणं अणुग्गहीदुं । अभिप्पेदप्पदाणेन
३० तवस्सिजणो उवणिमन्तीअदु दाव को कि एत्थ इच्छदि त्ति । [ आर्य, किं दृष्टो मुनिजन आत्मानमनुग्रहीतुम् । अभिप्रेतप्रदानेन तपस्विजन उपनिमन्त्र्यता तावत् कः किमत्रेच्छतीति । ]

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**Vāsavadattā**—( *To herself* ) Not, indeed, [ her ] form only, [ but, ] verily, her speech also [ is ] sweet.

**Lady-hermit**—Good woman, does not some king select [ as his bride ] this sister here ( *tāvat* ) of the gracious [ one, ] [ namely, King Darśaka ].

**Maid**—There is a king of Ujjayinī, named Pradyota. He indulges in the sending of messengers in the interest ( *kāranam* ) of [ his ] son

**Vāsavadattā**—[ So ] be [ it ], be [ it ] And now she has become mine own

**Lady-hermit**—Worthy, indeed, [ is ] this form of this great honour Both the royal families are very great — so [ it ] is heard

**Padmāvatī**—Worthy sir, have you seen [ any ] hermits, [ who would like ] to favour me [ by accepting gifts ]? Let first ( *tāvat* ) the ascetics be invited by [ the promise of ] the gift of what they desire with the words ( *iti* ), 'Who desires what here?'

३३ **काञ्चुकीयः**—यदभिप्रेतं भवत्या । भो भो आश्रमवासिनस्तपस्विनः, शृण्वन्तु, शृण्वन्तु भवन्तः । इहात्रभवती मगधराजपुत्री अनेन विस्रम्भेणोत्पादितविस्रम्भा धर्मार्थमर्थेनोपनिमन्त्रयते ।

**कस्यार्थः कलशेन, को मृगयते वासो यथानिश्चितं**
**दीक्षां पारितवान् क इच्छति पुनर्देयं गुरोर्यद् भवेत् ।**
**आत्मानुग्रहमिच्छतीह नृपजा धर्माभिरामप्रिया**
**यद् यस्यास्ति समीप्सितं वदतु तत् कस्याद्य किं दीयताम् ॥ ८॥**

**यौगन्धरायणः**—( स्वगतम् ) हन्त दृष्ट उपायः । ( प्रकाशम् ) भोः, अहमर्थी ।

**पद्मावती**—दिट्ठिआ सहळं मे तवोवणाभिगमणं । [ दिष्ट्या सफल म तपोवना-
३ भिगमनम् । ]

**तापसी**—संतुट्ठतपस्सिजणं इदं अस्समपदं । आअन्तुएण इमिणा होदव्वं । [ सन्तुष्टतपस्विजनमिदमाश्रमपदम् । आगन्तुकेनानेन भवितव्यम् । ]

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**Chamberlain**—What is liked by your ladyship [would be done] O ye ascetics, dwelling in the hermitage, may you hear, hear. Here her ladyship, the princess of Magadha, in whom regard (*viśrambhah*) [for you] is created by this cordial treatment (*viśrambhah*) [which you have accorded to her], invites [you] with [her] wealth [that is, to accept it] for the purpose of [gaining] religious merit

Whose purpose [would be served] by a pitcher? Who seeks a garment? Who, again, having completed [his] investiture or dedication [as a student] in accordance with [his] resolve, desires [to obtain that] which is to be given to [his] preceptor? Here the daughter of the King, to whom piety is delightful and dear, desires favour to herself [from you by accepting her gifts]. Whatever is desired by any one, let [him] declare it. What should be given [and] to whom today? 8

**Yaugandharāyaṇa**—(*To himself*) Ah, a means or device [for achieving my object] is seen. (*Aloud*) Oh, I have an object [to gain]

**Padmāvatī**—Fortunately, my visit to the penance-grove has borne fruit

**Lady-hermit**—This station of the hermitage possesses [its] ascetics all (*sam*) contented. This [man] must be a stranger.

६ **काञ्चुकीयः**—भोः, किं क्रियताम्

**यौगन्धरायणः**—इयं मे स्वसा । प्रोषितभर्तृकामिमामिच्छाम्यत्रभवत्या कंचित् कालं परिपाल्यमानाम् । कुतः

कार्यं नैवार्थैर्नापि भोगैर्न वस्त्रै-
र्नाहं कापायं वृत्तिहेतोः प्रपन्नः ।
धीरा कन्येयं दृष्टधर्मप्रचारा
शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ९ ॥

**वासवदत्ता**—(आत्मगतम्) ह । इह मं णिक्खिविदुकामो अय्ययोगन्धरायणो । होदु, अविआरिअ कमं ण करिस्सदि । [ हम् । इह मा निक्षेप्तुकाम आर्ययौग-
३ न्धरायणः । भवतु, अविचार्य क्रम न करिष्यति । ]

**काञ्चुकीयः**—भवति, महती खल्वस्य व्यपाश्रयणा । कथं प्रतिजानीमः । कुतः,

सुखमर्थो भवेद् दातुं सुखं प्राणाः सुखं तपः ।
सुखमन्यद् भवेत् सर्वं दुःखं न्यासस्य रक्षणम् ॥ १० ॥

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**Chamberlain**—Oh, what should be done [for you] ?

**Yaugandharāyaṇa**—This [is] my sister I desire her, whose husband has gone on a journey, to be protected by her ladyship for some time For,

[I] have nothing at all (*eva*) to do with riches, not also with enjoyments, not with clothes I have not resorted to or put on the scarlet cloth (*kāsāyam*) for the purpose of [gaining] a livelihood. This wise girl [that is, the princess], whose practice (*pracārah*) of piety has [just] been seen [by me], is able to protect the character of my sister 9

**Vāsavadattā**—(*To herself*) Ah ! The noble Yaugandharāyana is desirous of leaving or keeping me here Be [it so] Without thinking he will not take a step (*kramah*)

**Chamberlain**—Noble lady, great, indeed, [is] his request. How [can we] promise ? For,

Easy would [it] be to give wealth, easy [to sacrifice] life, easy [to forego] penance. Easy would all else be [But] hard [is] the guarding of a pledge or deposit. 10

**पद्मावती**––अय्य, पढमं उग्घोसिअ को किं इच्छदित्ति अजुत्तं दाणिं विआरिदुं । जं एसो भणादि, त अणुचिट्ठदु अय्यो । [ आर्य, प्रथममुद्घोष्य कः किमिच्छतीत्ययुक्तमिदानी विचारयितुम् । यदेष भणति तदनुतिष्ठत्वार्यः । ]

**काञ्चुकीयः**––अनुरूपमेतद्भवत्याभिहितम् ।

**चेटी**––चिरं जीवदु भट्टिदारिआ एवं सच्चवादिणी । [चिर जीवतु भर्तृदारिकैवं सत्यवादिनी । ]

**तापसी**––चिरं जीवदु, भद्दे । [ चिर जीवतु, भद्रे । ]

**काञ्चुकीयः**––भवति, तथा । ( उपगम्य ) भोः, अभ्युपगतेमत्रभवतो भागिन्याः परिपालनमत्रभवत्या ।

**यौगन्धरायणः**––अनुगृहीतोऽस्मि तत्रभवत्या । वत्से, उपसर्पात्रभवतीम् ।

**वासवदत्ता**––(आत्मगतम्) का गई । एसा गच्छामि मन्दभाआ । [ का गतिः। एषा गच्छामि मन्दभागा । ]

**पद्मावती**––भोदु भोदु । अत्तणीआ दाणिं संवुत्ता । [ भवतु भवतु । आत्मीयेदानी संवृत्ता । ]

**तापसी**––ज ईदिसी से आइदी, इयं वि राअदारिअत्ति तक्केमि । [ यद्

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**Padmāvatī**—Worthy sir, having first loudly ( *ut* ) announced or proclaimed ' Who desires what ? ', improper it is now to think or hesitate Let the worthy sir [ that is, yourself ] do what he says.

**Chamberlain**—Proper [ is ] this [ that has been ] said by your ladyship

**Maid**—Long live the daughter of [ my ] Master, who, thus speaks the truth [ that is, keeps her word ]!

**Lady-hermit**—Long live [ you, O ] blessed [ lady ]

**Chamberlain**—Noble lady, so [ be it ] ( *Going near* ) Halloa, her ladyship has accepted the protection of the sister of your honour

**Yaugandharāyaṇa**—Favoured am I by her ladyship. Child move near her ladyship

**Vāsavadattā**—( *To herself* ) What [ other ] course [ is there ]? Here I go, unfortunate [ as I am ]

**Padmāvatī**—Well, well [ She ] has now become mine own.

**Lady-hermit**—Since such [ is ] her form, this [ lady ] also

ईदृशी अस्या आकृति, इयमपि राजदारिकेति तर्कयामि । ]

**चेटी**—सुट्ठु अय्या भणादि । अहं वि अणुहूदसुहत्ति पेक्खामि । [ सुष्ठु आर्या भणति । अहमप्यनुभूतसुखेति पश्यामि । ]

**यौगन्धरायणः**—( आत्मगतम् ) हन्त, भोः, अर्धमवसितं भारस्य । यथा मन्त्रिभिः सह समर्थितं, तथा परिणमति । ततः प्रतिष्ठिते स्वामिनि तत्रभवती-
२१ मुपनयतो मे इहात्रभवती मगधराजपुत्री विश्वासस्थानं भविष्यति । कुतः,

**पद्मावती नरपतेर्महिषी भवित्री**
**दृष्टा विपत्तिरथ यैः प्रथमं प्रदिष्टा ।**
**तत्प्रत्ययात् कृतमिदं न हि सिद्धवाक्या-**
**न्युत्क्रम्य गच्छति विधिः सुपरीक्षितानि ॥ ११ ॥**

( ततः प्रविशति ब्रह्मचारी )

**ब्रह्मचारी**—( ऊर्ध्वमवलोक्य ) स्थितो मध्याह्नः । दृढमस्मि परिश्रान्तः । अथ
३ कस्मिन् प्रदेशे विश्रमयिष्ये । ( परिक्रम्य ) भवतु, दृष्टम् । अभितस्तपोवनेन भवितव्यम् । तथाहि—

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[ is ] a king's daughter—thus I guess.

**Maid**—Rightly speaks the venerable lady I also see that [ she ] has experienced happiness.

**Yaugandharāyaṇa**—(*To himself*) Ah, ha, half of the burden is over As [ it ] was planned with the ministers, so [ it ] turns out or develops Then, when my master is reinstalled and when I take her ladyship [ that is, Vāsavadattā, to him ], this ladyship here, the princess of Magadha, would be the abode or source of confidence [ to me ] For,

Those [ sooth-sayers ], who first saw this calamity, have afterwards (*atha*) predicted Padmāvatī [ to be ] the future or prospective or destined (*bhavitrī*) queen of the King. Through confidence in, or reliance on, them this has been done. Indeed, Destiny does not go beyond (*utkramya*) the well-tested or well-considered statements of the seers (*siddhah*) 11

( *Then enters a student* )

**Student**—( *Looking upwards* ) Mid-day has set in. I am quite tired Then, in which region shall I rest? ( *Walking round* ) Well I see Around there must be a penance – grove. So, indeed,

विस्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्यया
वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः ।
भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो
निःसंदिग्धमिदं तपोवनमयं धूमो हि बह्वाश्रयः ॥ १२ ॥

यावत् प्रविशामि । ( प्रविश्य ) अये आश्रमविरुद्धः खल्वेष जनः । ( अन्यतो विलोक्य ) अथवा तपस्विजनोऽप्यत्र । निर्दोषमुपसर्पणम् । अये, स्त्रीजनः ।

३ **काञ्चुकीयः**—स्वैरं स्वैरं प्रविशतु भवान् । सर्वजनसाधारणमाश्रमपदं नाम ।

**वासवदत्ता**—हं ।

**पद्मावती**—अम्मो, परपुरुसदंसणं परिहरदि अय्या । भोदु, सुपरिवाळणीओ
६ खु मण्णासो । [ अम्मो, परपुरुषदर्शनं परिहरत्यार्या । भवतु, सुपरिपालनीयः खलु मन्न्यास. । ]

**काञ्चुकीयः**—भोः, पूर्वं प्रविष्टाः स्मः । प्रतिगृह्यतामतिथिसत्कारः ।

९ **ब्रह्मचारी**—( आचम्य ) भवतु, भवतु । निवृत्तपरिश्रमोऽस्मि ।

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The deer are fearlessly grazing, entertaining confidence about [the safety of] the place [and hence] unfrightened. All trees possess branches which are enriched with flowers and fruit [and] are protected with compassion Herds of tawny cows, which are like riches, [are seen] in abundance Directions possess no tilled fields Undoubtedly, this is a penance-grove Indeed, smoke [here] has many sources. 12

[I shall] just enter (*Entering*) Ah, this person [that is the chamberlain] is, indeed, opposed to, or not in tune with, a hermitage (*Looking elsewhere*) Or, even ascetic-people also [are] here Going near would involve no blame Ah, women-folks

**Chamberlain**—Freely, freely, may your honour enter. Common to all people [is,] indeed, the station of a hermitage

**Vāsavadattā**—Ah!

**Padmāvatī**—Oh, [this] lady avoids the sight of strangers. Well, my ward or charge can, indeed, be easily (*su*) protected

**Chamberlain**—Sir, first we have entered. Let hospitality of a guest be accepted [by you from us]

**Student**—(*Sipping water*) Enough, enough My fatigue is gone.

**यौगन्धरायणः**—भोः, कुत आगम्यते, क्व गन्तव्यं, क्वाधिष्ठानमार्यस्य ।

**ब्रह्मचारी**—भोः, श्रूयताम् । राजगृहतोऽस्मि । श्रुतिविशेषणार्थं वत्सभूमौ
१२ लावाणकं नाम ग्रामस्तत्रोषितवानस्मि ।

**वासवदत्ता**—(आत्मगतम्) हा ळावाणअं णाम । ळावाणअसंकित्तणेण पुणो णवीकिदो विअ मे सन्दावो [ हा लावाणकं नाम । लावाणकसंकीर्तनेन पुनर्न-
१५ वीकृत इव मे सताप । ]

**यौगन्धरायणः**—अथ परिसमाप्ता विद्या ।

**ब्रह्मचारी**—न खलु तावत् ।

१८ **यौगन्धरायणः**—यद्यनवसिता विद्या, किमागमनप्रयोजनम् ।

**ब्रह्मचारी**—तत्र खल्वतिदारुणं व्यसनं संवृत्तम् ।

**यौगन्धरायणः**—कथमिव ।

२१ **ब्रह्मचारी**—तत्रोदयनो नाम राजा प्रतिवसति ।

**यौगन्धरायणः**—श्रूयते तत्रभवानुदयनः । किं सः—

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**Yaugandharāyaṇa**—Sir, whence have [you] come, where are [you] going, where [is your] abode?

**Student**—Sir, listen. I am from Rājagraha In the Vatsa country [there is] a village, named Lāvānaka There I have been staying in order to specialize in the Veda

**Vāsavadattā**—Ah, Lāvānaka, forsooth! At the mention of Lāvānaka my anguish is as though renewed again.

**Yaugandharāyaṇa**—And is [your study of] the [Vedic] lore completed?

**Student**—Not, indeed, yet.

**Yaugandharāyaṇa**—If [your study of] the lore is not finished, what is the purpose of [your] arrival [here from that place]?

**Student**—There, indeed, an exceedingly terrible calamity or catastrophe has happened

**Yaugandharāyaṇa**—How like?

**Student**—There a king, named Udayana, lives.

**Yaugandharāyaṇa**—His highness Udayana is heard [that is, is well known], What [did] he—

**ब्रह्मचारी**––तस्यावन्तिराजपुत्री वासवदत्ता नाम पत्नी दृढमभिप्रेता किल ।

२४ **यौगन्धरायणः**––भवितव्यम् । ततस्ततः ।

**ब्रह्मचारी**––ततस्तस्मिन् मृगयानिष्क्रान्ते राजनि ग्रामदाहेन सा दग्धा ।

**वासवदत्ता**––( आत्मगतम् ) अळिअं अळिअं खु एदं । जीवामि मन्द-

२७ भाआ । [ अलीकमलीक खल्वेतत् । जीवामि मन्दभागा । ]

**यौगन्धरायणः**––ततस्ततः ।

**ब्रह्मचारी**––ततस्तामभ्यवपत्तुकामो यौगन्धरायणो नाम सचिवस्तस्मिन्ने-

३० वाग्नौ पतितः ।

**यौगन्धरायणः**––सत्यं पतित इति । ततस्ततः ।

**ब्रह्मचारी**––ततः प्रतिनिवृत्तो राजा तद्वृत्तान्तं श्रुत्वा तयोर्वियोगजनित-

३३ संतापस्तस्मिन्नेवाग्नौ प्राणान् परित्यक्तुकामोऽमात्यैर्महता यत्नेन वारितः ।

**वासवदत्ता**––( आत्मगतम् ) जाणामि जाणामि अय्यउत्तस्य मइ साणुक्को-सत्तणं । [ जानामि जानाम्यार्यपुत्रस्य मयि सानुक्रोशत्वम् । ]

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**Student**––Exceedingly beloved of him [ was ] his wife, named Vāsavadattā, a princess of Avanti, it is reported ( *kila* ).

**Yaugandharāyaṇa**—Just possible. Then, then ?

**Student**—Then, when the king had gone out for hunting, she was burnt [ alive ] in a village fire

**Vāsavadattā**—( *To herself* ) False, false, indeed, [ is ] this I live, unlucky [ that I am ]

**Yaugandharāyaṇa**—Then, [ what ] then ?

**Student**—Then, desirous of helping her, the counsellor, named Yaugandharāyana, fell in that same fire.

**Yaugandharāyaṇa**—Did [he] really fall—you say (*iti*)? Then, [ what ] then ?

**Student**—Then, the king returned [ and ] having heard the news, was [ so ] grieved at the separation from them [ both that he ] became desirous of giving up [ his ] life [ by throwing himself ] in that same fire, [ but ] was with great effort prevented [ from doing so ] by the ministers.

**Vāsavadattā**—( *To herself* ) I know, I know my noble lord' compassionateness or tenderness towards me

३६ **यौगन्धरायणः**––ततस्ततः ।

**ब्रह्मचारी**––ततस्तस्याः शरीरोपभुक्तानि दग्धशेषाण्याभरणानि परिष्वज्य राजा मोहमुपगतः ।

३९ **सर्वे**––हा ।

**वासवदत्ता**––( स्वगतम् ) सकामो दाणि अय्यजोअन्धराअणो होदु । [ सकाम इदानीमार्ययौगन्धरायणो भवतु । ]

४२ **चेटी**––भट्टिदारिए, रोदिदि खु इअं अय्या । [ भर्तृदारिके, रोदिति खल्वियमार्या । ]

**पद्मावती**––साणुक्कोसाए होदव्वं । [ सानुक्रोशया भवितव्यम् । ]

**यौगन्धरायणः**––अथ किमथ किम् । प्रकृत्या सानुक्रोशा मे भगिनी । ततस्ततः

४७ **ब्रह्मचारी**––ततः शनैः शनैः प्रतिलब्धसंज्ञः संवृत्तः ।

**पद्मावती**–– ( स्वगतम् )दिट्ठिआ धरइ । मोह गदो त्ति सुणिअ सुण्णं विअ मे हिअअं । [ दिष्ट्या ध्रियते । मोहं गत इति श्रुत्वा शून्यमिव मे हृदयम् । ]

४८ **यौगन्धरायणः**––ततस्ततः ।

**ब्रह्मचारी**––ततः स राजा महीतलपरिसर्पणपांसुपाटलशरीरः सह-

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**Yaugandharāyaṇa**—Then, [ what ] then ?

**Student**—Then, the king, having clasped to his bosom the ornaments, which had escaped being burnt [ and ] which had been used for her body, fell into a swoon.

**All**—Alas !

**Vāsavadattā**—( *To herself* ) May the worthy Yaugandharāyana have [ his ] desire [ fulfilled ] now !

**Maid**—Daughter of my Master, this lady is, indeed, weeping.

**Padmāvatī**—She must be possessed of compassion

**Yaugandharāyaṇa**—Certainly, certainly ! By natur my sister is compassionate. Then, [ what ] then ?

**Student**—Then, slowly [ and ] slowly [ he ] became [ such as ] has regained consciousness

**Padmāvatī**—( *To herself* ) I am glad (*distyā*) he lives Having heard that he had fallen in a swoon. my heart was as though void

**Yaugandharāyaṇa**—Then, [ what ] then ?

**Student**—Then, that king, whose body was reddish with dust owing to rolling on the surface of the earth, suddenly got

। सोत्थाय ' हा वासवदत्ते, हा अवन्तिराजपुत्रि, हा प्रिये, हा प्रियशिष्ये '
५१ इति किमपि किमपि बहु प्रलपितवान् । किं बहुना ।

नैवेदानीं तादृशाश्चक्रवाका
नैवाप्यन्ये स्त्रीविशेषैर्वियुक्ताः ।
धन्या सा स्त्री यां तथा वेत्ति भर्ता
भर्तृस्नेहात् सा हि दग्धाप्यदग्धा ॥ १३ ॥

**यौगन्धरायणः**---अथ भोः, तं तु पर्यवस्थापयितुं न कश्चिद् यत्नवानमात्यः ।

**ब्रह्मचारी**---अस्ति रुमण्वान्नामामात्यो दृढं प्रयत्नवांस्तत्रभवन्तं पर्यवस्थापयितुम् । स हि

अनाहारे तुल्यः प्रततरुदितक्षामवदनः
शरीरे संस्कारं नृपतिसमदुःखं परिवहन् ।
दिवा वा रात्रौ वा परिचरति यत्नैर्नरपतिं
नृपः प्राणान् सद्यस्त्यजति यदि तस्याप्युपरमः ॥ १४ ॥

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up [ and ] indulged in very diverse ( *kimapi kimapi* ) [ and ] many lamentations, thus, ' Alas, Vāsavadattā ! alas, daughter of the King of Avanti, alas, beloved ! alas, dear pupil ! Why [ say ] much ?

Now, the Cakravāka birds [ are ] not at all ( *eva* ) like him. By no means ( *na eva* ) [ are ] others also, who were separated from [ their ] excellent beloveds, [ like him ] Blessed is that woman whom [her] husband so regards or cherishes Indeed, though burnt, she is not [ really ] burnt owing to the love of [ her ] husband, [ which keeps her memory alive ] ! 13

**Yaugandharāyaṇa**---But, then, sir, did not any minister try to pacify or console him ?

**Student**---Yes ( *asīt* ). A minister, named Rumanvat, tried hard to comfort his highness. For, he,

Equal [ of him ] in not taking food, whose face is emaciated on account of continuous ( *pratata* ) weeping, indulging in, or going through ( *parivahan*), the necessary purification ( *samskārah* ) of the body with as much pain or difficulty as the king, serves the king with efforts or diligence either by day or by night If the king were to give up his life, immediately his death also [ would occur ]. 14

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१ ' साग्निदग्धा ' इत्यपि पाठः.

**वासवदत्ता**––( स्वगतम् ) दिट्ठिआ सुणिक्खित्तो दाणिं अय्यउत्तो दिष्ट्या सुनिक्षिप्त इदानीमार्यपुत्रः । ]

३ **यौगन्धरायणः**––( आत्मगतम् ) अहो महद्भारमुद्वहति रुमण्वान् । कुतः

**सविश्रमो ह्येष भारः प्रसक्तस्तस्य तु श्रमः ।**
**तस्मिन् सर्वमधीनं हि यूत्राधीनो नराधिपः ॥ १५ ॥**

( प्रकाशम् ) अथ भोः, पर्यवस्थापित इदानीं स राजा ।

**ब्रह्मचारी**—तदिदानीं न जाने । ' इह तया सह हसितम्, इह तया सह ३ कथितम्, इह तया सह पर्युषितम्, इह तया सह कुपितम्, इह तया सह शयितम्' इत्येवं तं विलपन्तं राजानममात्यैर्महता यत्नेन तस्माद् ग्रामाद् गृहीत्वापक्रान्तम् । ततो निष्क्रान्ते राजनि प्रोषितनक्षत्रचन्द्रमिव नभोऽरमणीयः संवृत्तः स ग्रामः । ६ ततोऽहमपि निर्गतोऽस्मि ।

**तापसी**––सो खु गुणवन्तो णाम राआ, जो आअन्तुएण वि इमिणा एवं पसंसीअदि । [ स खलु गुणवान् नाम राजा, य आगन्तुकेनाप्यनेनैवं ९ प्रशस्यते । ]

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**Vāsavadattā**—( *To herself* ) Fortunately, my noble lord is now well placed [ under Rumanvat's care ]

**Yaugandharāyaṇa**—( *To himself* ) Oh, [what] a great responsibility Rumanvat bears ! For,

> This responsibility [ namely, that of guarding Vāsavadattā ], indeed, allows [ me ] rest [ now ] But his toil [ is ] continuous For, on him depends all, on whom the king depends 15

( *Aloud* ) Then, sir, is that king consoled [ by ] now ?

**Student**—That I do not know now [ For, ] the ministers went away from that village, taking [ with them ] with great effort the king, who was thus lamenting : ' Here I laughed with her, here I talked with her, here I lived with her, here I became angry with her, here I slept with her.' Then, when the king had gone away, the village became unattractive like sky from which the stars and the moon have disappeared or set Then, I also came away

**Lady-hermit**—That must, indeed, be a virtuous king, who is thus praised even by a stranger

**चेटी**—( जनान्तिकम् ) भट्टिदारिए, किं णु खु अवरा इत्थिआ तस्स हत्थं गमिस्सदि । [ भर्तृदारिके, किं नु खल्वपरा स्त्री तस्य हस्तं गमिष्यति । ]

**पद्मावती**—( आत्मगतम् ) मम हिअएण एव्व सह मन्तिदं । [ मम हृदयेनैव सह मन्त्रितम् । ]

**ब्रह्मचारी**—आपृच्छामि भवन्तौ । गच्छामस्तावत ।

**उभौ**—गम्यतामर्थसिद्धये ।

**ब्रह्मचारी**—तथास्तु ( निष्क्रान्तः )

**यौगन्धरायणः**—साधु, अहमपि तत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छामि ।

**काञ्चुकीयः**—अत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छति किल ।

**पद्मावती**—अय्यस्स भइणिआ अय्येण विना उक्कण्ठिस्सदि । [ आर्यस्य भगिनिका आर्येण विनोत्कण्ठिष्यति । ]

**यौगन्धरायणः**—साधुजनहस्तगतैषा नोत्कण्ठिष्यति । ( काञ्चुकीयमवलोक्य ) गच्छामस्तावत् ।

**काञ्चुकीयः**—गच्छतु भवान् पुनर्दर्शनाय ।

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**Maid**—Is it possible ( *nu* ) that another woman would, indeed, attain [ that is, capture ] his hand ?

**Padmāvatī**—( *To herself* ) [ She has ] said [ this ] just along with my heart

**Student**—I take leave of you [ We shall ] just go

**Both**—May you go for the achievement of [ your ] purpose.

**Student**—So be [ it ].

( *Goes out* )

**Yaugandharāyaṇa**—Good, I also desire to go, [ being ] permitted by her ladyship.

**Chamberlain**—Permitted by your ladyship [ this hermit ], I learn ( *kila* ), desires to go.

**Padmāvatī**—Your honour's sister will grow uneasy in the absence of your honour.

**Yaugandharāyaṇa**—Being in the hands of good people this [ sister of mine ] will not feel uneasy ( *Looking at the Chamberlain* ) [ We ] now go.

**Chamberlain**—May your honour go to meet again.

**यौगन्धरायणः**—तथास्तु । ( निष्क्रान्तः )

**काञ्चुकीयः**—समय इदानीमभ्यन्तरं प्रवेष्टुम् ।

**पद्मावती**—अय्ये, वन्दामि । [ आर्ये, वन्दे । ]

**तापसी**—जादे, तव सदिसं भत्तारं ळभेहि । [ जाते, तव सदृशं भर्तारं लभस्व । ]

**वासवदत्ता**—अय्ये, वन्दामि दाव अहं । [ आर्ये, वन्दे तावदहम् । ]

**तापसी**—तुवं पि अइरेण भत्तारं समासादेहि । [ त्वमप्यचिरेण भर्तारं समासादय । ]

**वासवदत्ता**—अणुग्गहीदम्हि । [ अनुगृहीतास्मि । ].

**काञ्चुकीयः**—तदागम्यताम् । इत इतो, भवति । संप्रति हि

**खगा वासोपेताः सलिलमवगाढो मुनिजनः**
**प्रदीप्तोऽग्निर्भाति प्रविचरति धूमो मुनिवनम् ।**
**परिभ्रष्टो दूराद् रविरपि च संक्षिप्तकिरणो**
**रथं व्यावर्त्यासौ प्रविशति शनैरस्तशिखरम् ॥ १६ ॥**

( निष्क्रान्ताः सर्वे )

## इति प्रथमोऽङ्कः

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**Yaugandharāyaṇa**—So be [ it ] ( *Goes out* )

**Chamberlain**—Time [ it is ] now to enter inside

**Padmāvatī**—Venerable lady, I salute [ you ]

**Lady-hermit**—Child, obtain a husband worthy of you.

**Vāsavadattā**—Venerable lady, I now salute [ you ]

**Lady-hermit**—Attain you also [ your ] husband before long.

**Vāsavadattā**—I am favoured

**Chamberlain**—Then, come along This way, this way, your ladyship Now, indeed,

Birds have gone to [ their ] residence, i. e nests. Ascetic-folk have plunged in water The enkindled fire shines. Smoke wanders about the hermits' grove And even this sun, who has dropped down from on high [ and ] who has collected or withdrawn [ his ] rays, having checked or slowed down ( *vyāvartya* ) [ his ] chariot, slowly enters the peak of the setting mountain **16**

( *All go out* )

END OF FIRST ACT

## द्वितीयोऽङ्कः

( ततः प्रविशति चेटी )

चेटी—( आकाशे ) कुञ्जरिए, कुञ्जरिए, कहिं कहिं भट्टिदारिआ पदुमावदी ( श्रुतिमभिनीय ) किं भणासि 'एसा भट्टिदारिआ माहवीळदामण्डवस्स पस्सदो कन्दुएण कीळदि' त्ति। जाव भट्टिदारिअं उवसप्पामि । ( परिक्रम्यावलोक्य ) अम्मो, इअं भट्टिदारिआ उक्करिदकण्णचूळिएण वाआमसञ्जादसेदबिन्दुविइत्तिदेण परिस्सन्तरमणीअदंसणेण मुहेण कन्दुएण कीळन्दी इदो एव्व आअच्छदि । जाव उवसप्पिसं । [ ( आकाशे ) कुञ्जरिके, कुञ्जरिके, कुत्र कुत्र भर्तृदारिका पद्मावती । ( श्रुतिमभिनीय ) किं भणसि । एषा भर्तृदारिका माधवीलतामण्डपस्य पार्श्वतः कन्दुकेन क्रीडतीति । यावद् भर्तृदारिकामुपसर्पामि । ( परिक्रम्यावलोक्य ) अम्मो, इयं भर्तृदारिका उत्कृतकर्णचूलिकेन व्यायामसंजातस्वेदबिन्दुविचित्रितेन परिश्रान्तरमणीयदर्शनेन मुखेन कन्दुकेन क्रीडन्तीत एवागच्छति । यावदुपसर्प्स्यामि । ]

( निष्क्रान्ता )

इति प्रवेशकः

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SECOND ACT

( *Then enters a Maid* )

**Maid**—( *In the air* ) Kuñjarikā, Kuñjarikā, where, where [ is ] Princess Padmāvatī? ( *Gesticulating she heard* ) What say [ you ]? 'Here the princess is playing, with a ball by the side of the bower of the jasmine creeper'. [ I shall ] just move near the princess ( *Walking round and seeing* ) Ah, here only is coming this princess, playing with a ball, [ the princess who is characterised ] by a face, whose ear-rings are tossed or turned up, which is bespangled or variegated with drops of perspiration that have arisen through the exercise and whose appearance is lovely or charming on account of fatigue I shall just move near. ( *Goes out* )

END OF THE INTERLUDE

१५ ( ततः प्रविशति कन्दुकेन क्रीडन्ती पद्मावती सपरिवारा वासवदत्तया सह )

**वासवदत्ता**—हळा, एसो दे कन्दुओ । [ हला, एष ते कन्दुकः । ]

**पद्मावती**—अय्ये, भोदु दाणिं एत्तअं । [ आर्ये, भवत्विदानीमेतावत् । ]

१८ **वासवदत्ता**—हळा, अदिचिरं कन्दुएण कीळिअ अहिअसञ्जादराआ परकेरआ विअ दे हत्था संवुत्ता । [ हला, अतिचिरं कन्दुकेन क्रीडित्वाधिकसंजातरागौ परकीयाविव ते हस्तौ संवृत्तौ । ]

२१ **चेटी**— कीळदु कीळदु दाव भट्टिदारिआ । णिव्वत्तीअदु दाव अअं कण्णाभावरमणीओ काळो । [ क्रीडतु क्रीडतु तावद् भर्तृदारिका । निर्वर्त्यतां तावदयं कन्याभावरमणीयः कालः । ]

२४ **पद्मावती**—अय्ये, किं दाणिं मं ओहसिदुं विअ णिज्झाअसि [ आर्ये, किमिदानीं मामपहसितुमिव निध्यायसि । ]

**वासवदत्ता**—णहि णहि । हळा, अधिअं अज्ज सोहंसि । अभिदो विअ दे
२७ अज्ज वरमुहं पेक्खामि । [ नहि नहि । हला, अधिकमद्य शोभसे । अभित इव ७
तेऽद्य वरमुखं प्रेक्षे । ]

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( *Then enters Padmāvatī, playing with a ball, accompanied by her retinue, along with Vāsavadattā* )

**Vāsavadattā**—Friend, here [ is ] your ball.

**Padmāvatī**—Worthy lady, let this now be [ over ].

**Vāsavadattā**—Friend, your hands, in which redness has arisen the more on account of your having played with the ball for a very long time, have become such as belong to another as it were

**Maid**—Let the princess just play on, play on. Let this period delightful on account of maidenhood be fully (*tāvat*) enjoyed.

**Padmāvatī**—Worthy lady, why do you now stare at me as though to make fun of me.

**Vāsavadattā**—Not indeed, not indeed! Friend, you shine the more [ that is, look more charming ] today. I see your lovely face [ also punningly, your lover's face ] today as though on all sides

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१ ' सोहदि ( शोभते ) ' इत्यपि पाठः.

**पद्मावती**—अवेहि । मा दाणि मं ओहस । [अपेहि । मेदानी मामपहस । ]

**वासवदत्ता**—एसम्हि तुह्मीआ भविस्सम्महासेणवहु । [ एषास्मि तूष्णीका भविष्यन्महासेनवधु । ]

**पद्मावती**—को एसो महासेणो णाम । [ क एष महासेनो नाम । ]

**वासवदत्ता**—अत्थि उज्जइणीओ राआ पज्जोदो णाम । तस्स बळ-परिमाणणिव्वुत्तं णामहेअं महासेणो त्ति । [ अस्त्युज्जयिनीयो राजा प्रद्योतो नाम । तस्य बलपरिमाणनिर्वृत्त नामधेय महासेन इति । ]

**चेटी**—भट्टिदारिआ तेण रञ्ञा सह सम्बन्धं णेच्छदि । [ भर्तृदारिका तेन राज्ञा सह सबन्ध नेच्छति । ]

**वासवदत्ता**—अह केण खु दाणिं अभिळसदि । [ अथ केन खल्विदानी-मभिलषति । ]

**चेटी**—अत्थि वच्छराओ उदअणो णाम । तस्स गुणाणि भट्टिदारिआ अभिळ-सदि । [ अस्ति वत्सराज उदयनो नाम । तस्य गुणान् भर्तृदारिकाभिलषति । ]

**वासवदत्ता**—( आत्मगतम् ) अय्यउत्तं भत्तारं अभिळसदि । ( प्रकाशम् ) केन कारणेण । [ (आत्मगतम्) आर्यपुत्रं भर्तारमभिलषति । (प्रकाशम्)केन कारणेन । ]

**चेटी**—साणुक्कोसो त्ति । [ सानुक्रोश इति । ]

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**Padmāvatī**—Go way Make no fun of me now.

**Vāsavadattā**—Here I am silent, [O] would-be daughter-in-law of Mahāsena.

**Padmāvatī**—Who [is] this [that is] named Mahāsena?

**Vāsavadattā**—There is a king of Ujjayinī, named Pradyota Mahāsena—this (*iti*) [is] his name, arising from the [great] size of [his] army

**Maid**—The princess desires not alliance with that king.

**Vāsavadattā**—Then, with whom, indeed, does [she] crave or desire [it]?

**Maid**—There is the King of Vatsa, named Udayana. His virtues the princess craves for

**Vāsavadattā**—(*To herself*) She longs for my noble lord as husband. (*Aloud*) For what reason?

**Maid**—Because [he is so] tender

४५ **वासवदत्ता**—( आत्मगतम् ) जाणामि जाणामि । अअं वि जणो एव्वं उम्मादिदो । [ जानामि जानामि । अयमपि जन एवमुन्मादितः । ]

**चेटी**—भट्टिदारिए, जदि सो राआ विरूवो भवे— [ भर्तृदारिके, यदि स
४८ राजा विरूपो भवेत्— ]

**वासवदत्ता**—णहि णहि । दंसणीओ एव्व । [ नहि नहि । दर्शनीय एव । ]

**पद्मावती**—अय्ये, कहं तुवं जाणासि । [ आर्ये, कथं त्वं जानासि । ]

५१ **वासवदत्ता**—( आत्मगतम् ) अय्यउत्तपक्खवादेण अदिक्कन्दो समुदाआरो । किं दाणि करिस्सं । होदु, दिट्ठं । ( प्रकाशम् ) हळा, एव्वं उज्जइणीओ जणो मन्तेदि । [ ( आत्मगतम् ) आर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः । किमिदानी
५४ करिष्यामि । भवतु, दृष्टम् । (प्रकाशम्) हला, एवमुज्जायैनीयो जनो मन्त्रयते । ]

**पद्मावती**—जुज्जइ । ण खु एसो उज्जइणीदुळळहो । सव्वजणमणोभिरामं खु सोभग्गं णाम । [ युज्यते । न खल्वेष उज्जायिनीदुर्लभः । सर्वजनम-
५७ नोभिरामं खलु सौभाग्य नाम । ]

( ततः प्रविशति धात्री )

**धात्री**—जेदु भट्टिदारिआ । भट्टिदारिए, दिण्णासि । [ जयतु भर्तृदारिका ।
६० भर्तृदारिके, दत्तासि । ]

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**Vāsavadattā**—( *To herself* ) I know, I know. This person also [ that is, myself ] had thus been infatuated.

**Maid**—Princess, if that king should be ugly—

**Vāsavadattā**—Not indeed, not indeed ! Very ( *eva* ) handsome [ is he ].

**Padmāvatī**—Worthy lady, how do you know ?

**Vāsavadattā**—( *To herself* ) Owing to partiality or love for my noble lord [bounds of] propriety or decorum (*samudācāraḥ*) were transgressed [ by me ] What shall I do now ? Yes, I see ( *Aloud* ) Friend, thus people of Ujjayinī say.

**Padmāvatī**—This is proper. Not, indeed, would he be difficult to obtain or inaccessible to [people in] Ujjayinī. Beauty, indeed, delights or fascinates the minds of all people

( *Then enters a Nurse* )

**Nurse**—May the princess be victorious Princess, you are given away or betrothed

**वासवदत्ता**—अय्ये, कस्स । [ आर्ये, कस्मै । ]

**धात्री**—वच्छराअस्स उदअणस्स । [ वत्सराजायोदयनाय । ]

६३ **वासवदत्ता**—अह कुसळी सो राआ । [ अथ कुशली स राजा । ]

**धात्री**—कुसळी । सो इह आअदो । तस्स भट्टिदारिआ पडिच्छिदा अ । [ कुशली । स इह आगतः । तस्य भर्तृदारिका प्रतीष्टा च । ]

६६ **वासवदत्ता**—अच्चाहिदं । [ अत्याहितम् । ]

**धात्री**—किं एत्थ अच्चाहिदं । [ किमत्रात्याहितम् । ]

**वासवदत्ता**—ण हु किञ्चि । तह णाम सन्तप्पिअ उदासीणो होदि त्ति ।
६९ [ न खलु किंचित् । तथा नाम संतप्योदासीनो भवतीति । ]

**धात्री**—अय्ये, आअमप्पहाणाणि सुळहपय्यवत्थाणाणि महापुरुसहिअआणि होन्ति । [ आर्ये, आगमप्रधानानि सुलभपर्यवस्थानानि महापुरुष
७२ हृदयानि भवन्ति । ]

**वासवदत्ता**—अय्ये, सअं एव्व तेण वरिदा । [ आर्ये, स्वयमेव तेन वरिता । ]

**धात्री**—णहि णहि । अण्णप्पओअणेण इह आअदस्स अभिजणविञ्ञाणव-

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**Vāsavadattā**—Worthy lady, to whom ?

**Nurse**—To Udayana, the King of Vatsa

**Vāsavadattā**—And is the King well ?

**Nurse**—Well [ he is ] He has come here. And the princess has been accepted by him.

**Vāsavadattā**—[ What ] an outrage or calamity !

**Nurse**—What [ is ] the outrage here ?

**Vāsavadattā**—Not, indeed, anything [ very special and other than this ] Having, indeed, grieved [ for his wife ] in that manner, he becomes indifferent [ towards her now ]—this ( *tti* ) [ is the outrage ]

**Nurse**—Worthy lady, the hearts of great men, which lean upon ( *pradhāna* ) [the wisdom contained in] the authoritative books ( *āgamaḥ* ) easily obtain consolation.

**Vāsavadattā**—Worthy lady, [ was the princess ] selected by him all of his own accord ?

**Nurse**—Not indeed, not indeed. [ She ] was offered by our king all by himself, after having observed the nobility of

७५ ओरूवं पेक्खिअ सअं एव्व महाराएण दिण्णा । [ नहि नहि । अन्यप्रयोजनेनेहागतस्याभिजनविज्ञानवयोरूपं प्रेक्ष्य स्वयमेव महाराजेन दत्ता । ]

**वासवदत्ता**—( आत्मगतम् ) एव्वं । अणवरद्धो दाणिं एत्थ अय्यउत्तो ।
७८ [ एवम् । अनपराद्ध इदानीमत्रार्यपुत्र. । ]

( प्रविश्य ) **अपरा चेटी**—तुवरदु तुवरदु दाव अय्या । अज्ज एव्व किळ सोभणं णक्खत्तं । अज्ज एव्व कोदुअमङ्गळं कादव्वं त्ति अम्हाणं भट्टिणी भणादि ।
८१ [ त्वरतां त्वरतां तावदार्या । अद्यैव किल शोभनं नक्षत्रम् । अद्यैव कौतुकमङ्गलं कर्तव्यमित्यस्माकं भट्टिनी भणति । ]

**वासवदत्ता**—( आत्मगतम् ) जह जह तुवरदि, तह तह अन्धीकरेदि
८४ मे हिअअं । [ यथा यथा त्वरते, तथा तथान्धीकरोति मे हृदयम् । ]

**धात्री**—एदु एदु भट्टिदारिआ । [ एत्वेतु भर्तृदारिका । ]

( निष्क्रान्ताः सर्वे )

८७ इति द्वितीयोऽङ्कः

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birth ( *abhijanah* ), knowledge, youth and beauty of [Udayana] who had arrived here for [ some ] other purpose

**Vāsavadattā**—( *To herself* ) So ! My noble lord is not to blame now in this matter

( *Entering* ) **Another Maid**—Let the worthy lady now ( *tāvat* ) make haste, make haste. 'Today only, it is reported ( *kila* ), there is a good or propitious [ constellation of ] stars Today only the auspicious rite of tying the nuptial thread (*kautuka-mangalam* ) should be performed—thus says our queen.

**Vāsavadattā**—The more [ she, that is, the queen ] hastens, the more [ she ] darkens or blinds my heart.

**Nurse**—May the princess go, go.

( *All go out* )

END OF SECOND ACT

# तृतीयोऽङ्कः

( ततः प्रविशति विचिन्तयन्ती वासवदत्ता )

**वासवदत्ता**—विवाहामोदसङ्कुले अन्तेउरचउस्साळे परित्तजिअ पदुमावदिं इह आअदह्मि पमदवणं । जाव दाणिं भाअधेअणिव्वुत्तं दुःखं विणोदेमि । ( परिक्रम्य ) अहो अच्चाहिदं । अय्यउत्तो वि णाम परकेरओ संवुत्तो । जाव उवविसामि । ( उपविश्य ) धञ्ञा खु चक्कवाअवहू, जा अण्णोण्णविरहिदा ण जीवइ । ण खु अहं पाणाणि परित्तजामि । अय्यउत्तं पेक्खामित्ति एदिणा मणोरहेण जीवामि मन्दभाआ । [ विवाहामोदसङ्कुले अन्तःपुरचतुःशाले परित्यज्य पद्मावतीमिहागतास्मि प्रमदवनम् । यावदिदानी भागधेयनिर्वृत्तं दुःखं विनोदयामि । ( परिक्रम्य ) अहो अत्याहितम् । आर्यपुत्रोऽपि नाम परकीयः संवृत्तः । यावदुपविशामि । ( उपविश्य ) । धन्या खलु चक्रवाकवधूः, यान्योन्यविरहिता न जीवति । न खल्वहं प्राणान् परित्यजामि । आर्यपुत्रं प्रेक्ष इत्यनेन मनोरथेन जीवामि मन्दभागा । ]

( ततः प्रविशति पुष्पाणि गृहीत्वा चेटी )

**चेटी**—कहिं णु खु गदा अय्या आवन्तिआ । ( परिक्रम्यावलोक्य ) अम्मो, इअं चिन्तासुञ्ञहिअआ णीहारपडिहदचन्दळेहा विअ, अमण्डिदभट्टअं वेसं

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## THIRD ACT

( *Then enters Vāsavadattā meditating* )

**Vāsavadattā**—Leaving Padmāvatī in the quadrangle or square of the inner palace or harem, which is filled (*sankula*) with marriage rejoicings, here I have come to the pleasure-garden. Now then [ I shall ] divert the sorrow brought on by fate. ( *Walking round* ) Oh, the calamity! Even my noble lord has [ now ] become another's. Now [ I shall ] sit down ( *Sitting down* ) Blessed, indeed, [ is ] the wife of the Cakravāka, who, mutually parted, lives not Not, indeed, [ can I ] give up life '[ I shall ] see my noble lord' — with this longing I live, unfortunate [ that I am ].

( *Then enters a Maid, having taken flowers* )

**Maid**—Where, indeed, [ can ] the worthy lady from Avanti have possibly ( *nu* ) gone ? ( *Walking round and observing* )

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१ 'णीहारगदा पडिवद्चन्दलेहा विअ (नीहारगता प्रतिपच्चन्द्रलेखा इव)' इत्यपि पाठः.

धारअन्दी पिअङ्गुसिळापट्टए उवविट्ठा । जाव उवसप्पामि । ( उपसृत्य । ) अय्ये आवन्तिए, को काळो तुमं अण्णेसामि । [ क्व नु खलु गता आर्या-
१८ वन्तिका । (परिक्रम्यावलोक्य) अम्मो, इयं चिन्ताशून्यहृदया नीहारप्रतिहतचन्द्र-लेखा इव, अमण्डितभद्रकं वेष धारयन्ती प्रियङ्गुशिलापट्टके उपविष्टा । यावदुप-सर्पामि । आर्ये आवन्तिके, क· कालस्त्वामान्विष्यामि । ]

२१ **वासवदत्ता**—किण्णिमित्तं । [ किंनिमित्तम् । ]

**चेटी**—अह्माअं भट्टिणी भणादि 'महाकुळप्पसूदा सिणिद्धा णिउणा' त्ति । इमं दाव कोडुअमाळिअं गुह्मदु अय्या । [ अस्माकं भट्टिनी भणति 'महाकुल-
२४ प्रसूता स्निग्धा निपुणा' इति । इमां तावत् कौतुकमालिका गुम्फत्वार्या । ]

**वासवदत्ता**—अह कस्स किळ गुह्मिदव्वं । [अथ कस्मै किल गुम्फितव्यम् । ]

**चेटी**—अह्माअं भट्टिदारिआए । [ अस्माक भर्तृदारिकायै । ]

२७ **वासवदत्ता**—( आत्मगतम् ) एदं पि मए कत्तव्वं आसी । अहो, अकरुणा खु इस्सरा । [ एतदपि मया कर्तव्यमासीत् । अहो, अकरुणाः खल्वीश्वराः । ]

**चेटी**—अय्ये, मा दाणिं अञ्ञं चिन्तिअ । एसो जामादुओ मणिभूमीए

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Oh, here [ she is, ] seated on a slab of stone under a Priyangu creeper, with her heart vacant through anxiety or meditation, [ and therefore looking ] like the digit of the moon obscured by mist, wearing a dress, [ which is ] charming [ though ] unadorned. I shall just go near. ( *Going near* ) Worthy lady of Avanti, what a [ long ] time I am seeking you !

**Vāsavadattā**—[ For ] what purpose ?

**Maid**—Our queen says thus '[ Āvantikā ] is born in a great family, is affectionate [ and ] clever.' Let the worthy lady just weave this marriage-wreath.

**Vāsavadattā**—And for whom, indeed, am I to weave ?

**Maid**—For our princess.

**Vāsavadattā**—( *To herself* ) This also should be done by me ! Oh, pitiless, indeed, are the gods !

**Maid**—Worthy lady, think not now of anything else. Here the son-in-law is having a bath on the jewelled pavement.

३० ह्लाआदि । सिग्घं दाव गुह्मदु अय्या । [ आर्ये, मेदानीमन्यच्चिन्तयित्वा । एष जामाता मणिभूम्या ह्लायति । शीघ्रं तावद् ग्रन्थत्वार्या । ]

**वासवदत्ता**—(आत्मगतम्) ण सक्कुणोमि अण्णं चिन्तेदुं । (प्रकाशम्) हळा,

३३ किं दिट्ठो जामादुओ । [(आत्मगतम्) न शक्नोम्यन्यं चिन्तयितुम् । (प्रकाशम्) हला, किं दृष्टो जामाता । ]

**चेटी**—आम, दिट्ठो भट्टिदारिआए सिणेहेन अह्माअं कोदूहळेण अ । [ आम्,

३६ दृष्टो भर्तृदारिकायाः स्नेहेनास्माकं कौतूहलेन च । ]

**वासवदत्ता**—कीदिसो जामादुओ । [ कीदृशो जामाता । ]

**चेटी**—अय्ये, भणामि दाव, णं ईरिसो दिट्ठपुरुवो । [ आर्ये, भणामि

३९ तावद्, नेदृशो दृष्टपूर्वः । ]

**वासवदत्ता**—हळा, भणाहि भणाहि, किं दंसणीआ । [ हला, भण भण, किं दर्शनीय. । ]

४२ **चेटी**—सक्कं भणिदुं सरचावहीणो कामदेवो त्ति । [ शक्यं भणितुं शरचाप-हीनः कामदेव इति । ]

**वासवदत्ता**—होदु एत्तअ । [ [ भवत्वेतावत् । ]

४५ **चेटी**—किण्णिमित्तं वारेसि । [ किंनिमित्तं वारयसि । ]

**वासवदत्ता**—अजुत्तं परपुरुससङ्कित्तणं सोदुं । [ अयुक्तं परपुरुषसकीर्तनं श्रोतुम् । ]

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So (*tāvat*) may the worthy lady weave [the garland] quickly.

**Vāsavadattā**—(*To herself*) I am unable to think of any one else (*Aloud*) Friend, was the son-in-law seen [by you]?

**Maid**—Yes Through affection for the princess and through our curiosity [he] was seen.

**Vāsavadattā**—What [is] the son-in-law like?

**Maid**—I simply (*tāvat*) say, 'Such a one was never seen [by me] before.'

**Vāsavadattā**—Friend, say. Is [he] handsome?

**Maid**—It is possible to say that he is god Kāma without the arrows and the bow.

**Vāsavadattā**—Let this much be [enough]

**Maid**—For what reason do you stop me?

**Vāsavadattā**—Improper [it is] to hear the description of another man.

**चेटी**---तेण हि गुह्मदु अय्या सिग्धं । [ तेन हि गुम्फत्वार्या शीघ्रम् । ]

४८ **वासवदत्ता**---इअं गुह्णामि । आणेहि दाव । [इय गुम्फामि । आनय तावत् । ]

**चेटी**---गह्णदु अय्या । [ गृह्णात्वार्या । ]

**वासवदत्ता**---( वर्जयित्वा विलोक्य ) इमं दाव ओसहं किं णाम । [ इदं

५१ तावदौषध कि नाम । ]

**चेटी**---अविहवाकरणं णाम । [ अविधवाकरणं नाम । ]

**वासवदत्ता**---( आत्मगतम् ) इदं बहुसो गुह्मिदव्वं मम अ पदुमावदीए

५२ अ । ( प्रकाशम् ) इदं दाव ओसहं कि णाम । [ ( आत्मगतम् ) इद बहुशो गुम्फितव्य मम च पद्मावत्याश्च । ( प्रकाशम् ) इद तावदौषधं कि नाम । ]

**चेटी**---सवत्तिमद्दणं णाम । [ सपत्नीमर्दन नाम । ]

५७ **वासवदत्ता**---इद ण गुह्मिदव्वं । [ इदं न गुम्फितव्यम् । ]

**चेटी**---कीस । [ कस्मात् । ]

**वासवदत्ता**---उवरदा तस्स भय्या, तं निप्पओअणं त्ति । [ उपरता तस्य

६० भार्या, तन्निष्प्रयोजनमिति । ]

( प्रविश्य ) **अपरा चेटी**---तुवरदु तुवरदु अय्या । एसो जामादुओ अवि-

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**Maid**—Then, indeed, may the worthy lady weave [the garland] quickly

**Vāsavadattā**—Here I weave. Just bring [the flowers].

**Maid**—Let the worthy lady take [them]

**Vāsavadattā**—( *Emptying the basket and examining* ) What, pray ( *tāvat* ), is this herb called ?

**Maid**—[ It is ] called 'Make-non-widow '

**Vāsavadattā**—( *To herself* ) This must be woven or strung in abundance [ both ] for me and for Padmāvatī. ( *Aloud* ) What is this herb again ( *tāvat* ) called ?

**Maid**—[ It is ] called ' Crush-cowife '

**Vāsavadattā**—This must not be strung !

**Maid**—Why ?

**Vāsavadattā**—Dead [ is ] his wife. Hence ( *iti* ) that [herb is ] purposeless

( *Entering* ) **Another Maid**—Let the worthy lady make haste,

हवाहि अब्भन्तरचउस्साळं पवेसीअदि । [ त्वरतां त्वरतामार्या । एष जामाता
६३ अविधवाभिरभ्यन्तरचतु·शाल प्रवेश्यते । ]

**वासवदत्ता**—अइ, वदामि गह्ण एदं । [ अयि, वदामि गृहाणैतत् । ]

**चेटी**—सोहणं । अय्ये, गच्छामि दाव अहं । [ शोभनम् । आर्ये,
६६ गच्छामि तावदहम् । ]

( उभे निष्क्रान्ते )

**वासवदत्ता**—गदा एसा । अहो अच्चाहिदं । अय्यउत्तो वि णाम परके-
६९ रओ संवुत्तो । अविदा, सय्याए मम दुक्खं विणोदेमि, जदि णिद्दं ळभामि।
[ गतैषा । अहो अत्याहितम् । आर्यपुत्रोऽपि नाम परकीयः सवृत्तः । अविदा,
शय्यायां मम दुःख विनोदयामि, यदि निद्रा लभे । ]

७२ ( निष्क्रान्ता )

## इति तृतीयोऽङ्कः

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make haste Here the son-in-law is being conducted to the inner quadrangle by auspicious ( lit. un-widowed ) matrons.

**Vāsavadattā**—Oh, I say, take this

**Maid**—Good. Worthy lady, I [ shall ] just go.

( *Both go out* )

**Vāsavadattā**—Gone [ is ] she. Oh, a calamity ! Even my noble lord has become another's. Alas ! [ I shall ] dispel my sorrow in the bed, if [ I can ] get sleep.

( *Goes out* )

END OF THIRD ACT

# चतुर्थोऽङ्कः

( ततः प्रविशति विदूषकः )

**विदूषकः**—( सहर्षम् ) भो, दिट्ठिआ तत्तहोदो वच्छराअस्स अभिप्पेद-
३ विवाहमङ्गळरमणिज्जो काळो दिट्ठो । भो, को णाम एदं जाणादि तादिसे वयं अणत्थसळिळावत्ते पक्खित्ता उण उम्मज्जिस्सामो त्ति । इदाणिं पासादेसु वसीआदि, अन्देउरदिग्घिआसु ह्लाईआदि, पकिदिमउरसुउमाराणि मोदअखज्ज-
६ आणि खज्जीअन्ति त्ति अणच्छरसंवासो उत्तरकुरुवासो मए अणुभवीअदि । एक्को खु महन्तो दोसो, मम आहारो सुट्ठु ण परिणमदि । सुप्पच्छदणाए सय्याए णिद्दं ण ळभामि, जह वादसोणिदं अभिदो विअ वत्तदि त्ति पेक्खामि । भो,
९ सुहं णामअपरिभूदं अकळ्ळवत्तं च । [ (सहर्षम्) भोः, दिष्ट्या तत्रभवतो वत्सराज-स्याभिप्रेतविवाहमङ्गलरमणीयः कालो दृष्टः । भोः, को नामैतज्जानाति तादृशे वय-मनर्थसलिलावर्ते प्रक्षिप्ता पुनरुन्मज्जिष्याम इति । इदानीं प्रासादेषूष्यते, अन्तःपुरदी-
१२ र्घिकासु स्नायते, प्रकृतिमधुरसुकुमाराणि मोदकखाद्यानि खाद्यन्त इत्यनप्सरस्संवास उत्तरकुरुवासो मयानुभूयते । एकः खलु महान् दोषः, ममाहारः सुष्ठु न परिणमति,

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## FOURTH ACT

( *Then enters Vidūsaka* )

**Vidūṣaka**—( *With joy* ) Oh, fortunately ( *dıstyā* ) have I seen the time charming on account of the auspicious rite of the much-desired marriage of the King of Vatsa Oh, who possibly ( *nāma* ) could have known this that we, who were thrown in that kind of (*tādrśa*) an eddy or whirlpool (*āvartah*) of water in form of the calamity or disaster, should rise up [ to the surface ] again ? Now I live in palaces, bathe in the tanks ( *dīrghikā* ) of the inner apartments or court, eat delightful ( *modaka* ) victuals or dishes, which are naturally sweet and delicate—thus I am enjoying residence in Uttara Kuru [ that is, heaven ], minus or save the association with the nymphs There is, indeed, one great draw-back, [ viz. ] my food does not digest well [ and ] I do not get sleep [ even ] on a bed [ furnished ] with an excellent coverlet or sheet, so that ( *yathā* ) I notice that gout ( *vātaśoṇitam* ) is as though all round [me]. Oh, happiness, which is overpowered

सुप्रच्छदनायां शय्यायां निद्रां न लभे, यथा वातशोणितमभित इव वर्तत इ
१५ प्रेक्षे । भोः, सुख न आमयपरिभूतमकल्यवर्त च । ]

( ततः प्रविशति चेटी )

**चेटी**---कहिं णु खु गदो अय्यवसन्तओ । ( परिक्रम्यावलोक्य ) अह्म
१८ एसो अय्यवसन्तओ । ( उपगम्य ) अय्यवसन्तअ, को काळो तुमं अण्ण
सामि । [ कुत्र नु खलु गत आर्यवसन्तकः । ( परिक्रम्यावलोक्य ) अ
एष आर्यवसन्तक. । ( उपगम्य ) आर्यवसन्तक, कः कालस्त्वामान्विष्यामि ।

२१ **विदूषकः**---( दृष्ट्वा ) किणिमित्तं भट्टे, मं अण्णेसासि । [ किनिमित्त भ
मामन्विष्यसि । ]

**चेटी**---अय्याणं भट्टिणी भणादि 'अवि ह्लादो जामादुओ' त्ति । [ अस्म
२४ भट्टिनी भणति ' अपि स्नातो जामाता' इति । ]

**विदूषकः**---किंणिमित्तं भोदि, पुच्छदि । [ किनिमित्तं भवति, पृच्छति

**चेटी**---किमण्णं । सुमणावण्णअं आणेमि त्ति । [ किमन्यत् । सुमनोव
२७ कमानयामीति । ]

**विदूषकः**---ह्लादो तत्तभवं । सव्वं आणेदु भोदी वज्जिअ भोअण
[ स्नातस्तत्रभवान् । सर्वमानयतु भवती वर्जयित्वा भोजनम् । ]

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by disease [ and consequently ] admits of no healthy or f
meal, is no [ happiness at all ] !

( *Then enters a Maid* )

**Maid**—Where, indeed, could the worthy Vasantaka ha
gone? ( *Walking round and observing* ) Oh, here [ is ]
worthy Vasantaka ( *Going near* ) Worthy Vasantaka, wl
a time I am searching you.

**Vidūṣaka**—What reason, good lady, are you searching
for ?

**Maid**—Our queen says, ' Has the son-in-law taken his bat
**Vidūṣaka**—For what reason, lady, does [ she ] ask [ this ]

**Maid**—What else, but that I may bring [ him ] flowers
unguents ?

**Vidūṣaka**—His highness has bathed. You may bring ev

३० **चेटी**—किंणिमित्तं वारेसि भोअणं । [ किंनिमित्तं वारयसि भोजनम् । ]

**विदूषकः**—अधण्णस्स मम कोईळाणं अक्खिपरिवट्टो विअ कुक्खिपरिवट्टो संवुत्तो । [ अधन्यस्य मम कोकिलानामक्षिपरिवर्त इव कुक्षिपरिवर्तः संवृत्तः । ]

३३ **चेटी**—ईदिसो एव्व होहि । [ ईदृश एव भव । ]

**विदूषकः**—गच्छदु भोदी । जाव अहं वि तत्तहोदो सआसं गच्छामि । [ गच्छतु भवती । यावदहमपि तत्रभवतः सकाशं गच्छामि । ]

३६ ( निष्क्रान्तौ )

## इति प्रवेशकः

( ततः प्रविशति सपरिवारा पद्मावती, आवन्तिकावेषधारिणी वासवदत्ता च )

३९ **चेटी**—किंणिमित्तं भट्टिदारिआ पमदवणं आअदा । [ किंनिमित्तं भर्तृदारिका प्रमदवनमागता । ]

**पद्मावती**—हळा, ताणि दाव सेहाळिआगुह्मआणि पेक्खामि कुसुमिदाणि
४२ वा ण वेत्ति । [ हला, तानि तावच्छेफालिकागुल्मकानि प्रेक्षे कुसुमितानि वा न वेति । ]

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**Maid**—For what reason do you bar or forbid food ?

**Vidūṣaka**—Unlucky that I am, there has occurred a turning round or derangement in my belly, like the revolution in the eyes of cuckoos

**Maid**—Just like this be [ you ever ] !

**Vidūsaka**—You may go. So that (*yāvat*) I also shall go near his highness.

( *They go out* )

END OF INTERLUDE

( *Then enters Padmāvatī, accompanied by her retinue, and Vāsavadattā wearing the dress of a lady of Avanti* )

**Maid**—For what reason has the princess come to the pleasure-garden ?

**Padmāvatī**—Friend, [ I shall ] just see whether those Śephālikā clusters have flowered or blossomed or not.

**चेटी**—भट्टिदारिए, ताणि कुसुमिदाणि णाम । पवाळन्तरिदेहिं विअ
४५ मोत्तिआलम्बएहि आइद्धाणि कुसुमेहिं । [ भर्तृदारिके, तानि कुसुमितानि नाम। प्रवालान्तरितैरिव मौक्तिकालम्बकैराचितानि कुसुमैः । ]

**पद्मावती**—हळा, जदि एव्वं, कि दाणिं विळम्बेसि । [ हला, यद्येवं, ४८ किमिदानीं विलम्बसे । ]

**चेटी**—तेण हि इमस्सि सिळावट्टए मुहुत्तअं उपविसदु भट्टिदारिआ । जाव अहं वि कुसुमावचअं करेमि । [ तेन ह्यस्मिन् शिलापट्टके मुहूर्तकमुप ५१ विशतु भर्तृदारिका । यावदहमपि कुसुमावचयं करोमि । ]

**पद्मावती**—अय्ये, कि एत्थ उपविसामो । [ आर्ये, किमत्रोपविशाव । ]

**वासवदत्ता**—एव्वं होदु । [ एवं भवतु । ]

५२ ( उभे उपविशतः )

**चेटी**—( तथा कृत्वा ) पेक्खदु पेक्खदु भट्टिदारिआ अद्धमणसिळा-वट्टएहिं विअ सेहाळिआकुसुमेहिं पूरिअं मे अञ्जळिं । [ प्रेक्षता प्रेक्षता भर्तृदा-५७ रिका अर्धमनःशिलापट्टकैरिव शेफालिकाकुसुमैः पूरित मेऽञ्जलिम् । ]

**पद्मावती**—( दृष्ट्वा ) अहो विइत्तदा कुसुमाणं । पेक्खदु पेक्खदु अय्या । [ अहो विचित्रता कुसुमानाम् । प्रेक्षता प्रेक्षतामार्या । ]

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**Maid**—Princess, they have, indeed, flowered [They] are laden with flowers [ that look ] like pendents of pearls interspersed with coral.

**Padmāvatī**—Friend, if so, why do you delay or tarry now ?

**Maid**—Then, indeed, on this slab of stone may the princess sit for a moment, while ( *yāvat* ) I also [ shall ] make a collection of flowers

**Padmāvatī**—Worthy lady, shall we sit here ?

**Vāsavadattā**—So be [ it ]

( *Both sit down* )

**Maid**—( *Having done so* ) May the princess see, see, the cavity of my hands, filled with Śephālikā flowers, which are as though half [ made of ] pieces or crystals ( *pattakam* ) of red arsenic.

**Padmāvatī**—( *Seeing* ) Oh, the wonderfulness of flowers Let the worthy lady see, see.

६० **वासवदत्ता**—अहो दंसणीअदा कुसुमाणं । [ अहो दर्शनीयता कुसुमानाम् । ]

**चेटी**—भट्टिदारिए, किं भूयो अवइणुस्सं । [ भर्तृदारिके, किं भूयोऽवचेष्यामि । ]

६३ **पद्मावती**—हळा, मा मा भूयो अवइणिअ । [ हला, मा मा भूयोऽवचित्य । ]

**वासवदत्ता**—हळा, किंणिमित्तं वारेसि । [ हला, किंनिमित्तं वारयसि । ]

**पद्मावती**—अय्यउत्तो इह आअच्छिअ इमं कुसुमसमिद्धिं पेक्खिअ
६६ सम्माणिदा भवेअं । [ आर्यपुत्र इहागत्येमां कुसुमसमृद्धिं प्रेक्ष्य सम्मानिता भवेयम् । ]

**वासवदत्ता**—हळा, पिओ दे भत्ता । [ हला, प्रियस्ते भर्ता । ]

**पद्मावती**—अय्ये, ण आणामि । अय्यउत्तेण विरहिदा उक्कण्ठिदा होमि ।
६९ [ आर्ये, न जानामि । आर्यपुत्रेण विरहितोत्कण्ठिता भवामि । ]

**वासवदत्ता**—( आत्मगतम् ) दुक्खरं खु अहं करेमि । इअं वि णाम एव्वं मन्तेदि । [ दुष्करं खल्वहं करोमि । इयमपि नामैवं मन्त्रयते । ]

७२ **चेटी**—अभिजादं खु भट्टिदारिआए मन्तिदं 'पिओ मे भत्ते'त्ति । [ अभिजातं खलु भर्तृदारिकया मन्त्रितं 'प्रियो मे भर्ता' इति । ]

**पद्मावती**—एक्को खु मे सन्देहो । [ एकः खलु मे संदेहः । ]

७५ **वासवदत्ता**—किं किं । [ किं किम् । ]

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**Vāsavadattā**—Oh, the beauty of the flowers.
**Maid**—Princess, shall I collect [ any ] more ?
**Padmāvatī**—Friend, no, collect not more
**Vāsavadattā**—Friend, for what reason do you stop [ her ] ?
**Padmāvatī**—[ For this reason that ] my noble lord, having come here, would see this wealth of flowers [ and I ] would be honoured.
**Vāsavadattā**—Friend, [ is ] your husband dear to you ?
**Padmāvatī**—Worthy lady, I know not. [ But ] separated from my noble lord, I become uneasy or anxious.
**Vāsavadattā**—( *To herself* ) A difficult thing, indeed, am I doing ! Even this [ lady ] speaks thus !
**Maid**—In a dignified or noble way ( *abhyātam* ), indeed, has the princess declared, ' Dear to me [ is my ] husband '
**Padmāvatī**—I have, indeed, one doubt.
**Vāsavadattā**—What, what ?

**पद्मावती**—जह ममं अय्यउत्तो, तह एव्व अय्याए वासवदत्ताए त्ति। [ यथा ममार्यपुत्रस्तथैवार्याया वासवदत्ताया इति । ]

**वासवदत्ता**—अदो वि अहिअं । [ अतोऽप्यधिकम् । ]

**पद्मावती**—कहं तुवं जाणासि । [ कथ त्व जानासि । ]

**वासवदत्ता**—( आत्मगतम् ) हं, अय्यउत्तपक्खवादेण अदिक्कन्दो समुदाआरो । एव्वं दाव भणिस्सं । ( प्रकाशम् ) जइ अप्पो सिणेहो, सा सजणं ण परित्तजदि । [ ( आत्मगतम् ) हम्, आर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः । एवं तावद् भणिष्यामि । ( प्रकाशम् ) यद्यल्पः स्नेहः, सा स्वजन न परित्यजति । ]

**पद्मावती**—होदव्वं । [ भवितव्यम् । ]

**चेटी**—भट्टिदारिए, साहु भट्टारं भणाहि, 'अहं पि वीणं सिक्खिस्सामि' त्ति । [ भर्तृदारिके, साधु भर्तार भण, 'अहमपि वीणा शिक्षिष्य' इति । ]

**पद्मावती**—उत्तो मए अय्यउत्तो । [ उक्तो मयार्यपुत्रः । ]

**वासवदत्ता**—तदो किं भणिदं । [ ततः कि भणितम् । ]

**पद्मावती**—अभणिअ किञ्चि दिग्घं णिस्ससिअ तुह्मीओ संवुत्तो । [ अभणित्वा किचिद् दीर्घ निःश्वस्य तूष्णीकः संवृत्त. । ]

**वासवदत्ता**—तदो तुवं किं विअ तक्केसि । [ ततस्त्वं किमिव तर्कयसि । ]

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**Padmāvatī**—As my noble lord is to me, [ was he ] exactly so to her ladyship Vāsavadattā?—this (*iti*) [ is my doubt ].

**Vāsavadattā**—Even more than this [ was he to her ]

**Padmāvatī**—How do you know?

**Vāsavadattā**—( *To herself* ) Ah ! Owing to partiality towards my noble lord, bounds of decorum or propriety have been transgressed. I shall now (*tāvat*) say thus (*Aloud*) If [ her ] love [ had been ] small, she would not have abandoned her own people [ as she did, when she eloped with him ].

**Padmāvatī**—[ That ] may be [ so ].

**Maid**—Princess, nicely or gently say to [ your ] husband, 'I would also learn [ to play ] the lute.'

**Padmāvatī**—My noble lord was [ thus ] addressed [ by me ].

**Vāsavadattā**—Then, what was said [ by him ] ?

**Padmāvatī**—Without saying anything, [ he ] heaved a long sigh [ and ] became silent.

**Vāsavadattā**—From that what possibly do you infer ?

**पद्मावती**—तक्केमि अय्याए वासवदत्ताए गुणाणि सुमरिअ दक्खिण्ण-
९३ दाए मम अग्गदो ण रोदिदि त्ति । [तर्कयाम्यार्यायां वासवदत्तायां गुणान् स्मृत्वा दाक्षिण्यतया ममाग्रतो न रोदितीति । ]

**वासवदत्ता**—( आत्मगतम् ) धञ्ञा खु ह्मि, जदि एव्वं सच्चं भवे ।
९६ [ धन्या खल्वस्मि, यद्येवं सत्यं भवेत् । ]

( ततः प्रविशति राजा विदूषकश्च )

**विदूषकः**—ही ही, पच्चिअपडिअबन्धुजीवकुसुमविरळपौंदरमणिज्जं पमदवणं ।
९९ इदो दाव भवं । [ ही ही, प्रात्येतप्रतितबन्धुजीवकुसुमविरलपातरमणीयं प्रमदवनम् । इतस्तावद् भवान् । ]

**राजा**—वयस्य, वसन्तक, अयमयमागच्छामि ।

**कामेनोज्जयिनीं गते मयि तदा कामप्यवस्थां गते**
**दृष्ट्वा स्वैरमवन्तिराजतनयां पञ्चेषवः पातिताः ।**
**तैरद्यापि सशल्यमेव हृदयं भूयश्च विद्धा वयं**
**पञ्चेषुर्मदनो यदा कथमयं षष्ठः शरः पातितः ॥ १ ॥**

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**Padmāvatī**—I guess that, having remembered the virtues of her ladyship Vāsavadattā, he does not weep before me through gallantry or courtesy.

**Vāsavadattā**—( *To herself* ) Blessed, indeed, am I, if such were the truth.

( *Then enters the King and Vidūsaka* )

**Vidūṣaka**—Hi, hi ! The pleasure-garden [ is ] attractive owing to a thin sprinkling or scattering of Bandhujīva flowers that have fallen in the [ course of their ] gathering ( *pracitam* ). Just here [ may ] your honour [ come ].

**King**—Friend, Vasantaka, here, here I come.

When, while staying ( *gata* ) in Ujjayinī, I was reduded to some indescribable ( *kāmapi* ) condition on beholding unchecked ( *svairam* ) the daughter of the King of Avanti, [ all ] the five arrows were then discharged [ at me ] by Love. [ My ] heart still possesses no doubt ( *eva* ) the darts or barbs ( *śalyam* ) [ planted ] by those [ arrows ] And we have been struck or pierced again. When Love has [ only ] five arrows, how is a sixth arrow discharged [ at me ] ? 1

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१ ' वादं ( वात ) ' इत्यपि पाठः.

**विदूषकः**—कहिं णु खु गदा तत्तहोदी पदुमावदी । ळदामण्डवं गदा भवे, उदाहो असणकुसुमसाच्चिदं वग्घचम्मावगुण्ठिदं विअ पव्वदतिळअं णाम सिळा-
३ पट्टअं गदा भवे, आदु अधिअकडुअगन्धसत्तच्छदवणं पविट्ठा भवे, अहव आळिहिदमिअपक्खिसङ्कुळं दारुपव्वदअं गदा भवे । ( ऊर्ध्वमवलोक्य ) ही ही, सरअकाळणिम्मळे अन्तरिक्खे पसारिअबळदेवबाहुदंसणीअं सारसपन्तिं जाव
६ समाहिदं गच्छन्तिं पेक्खदु दाव भवं । [ कुत्र नु खलु गता तत्रभवती पद्मावती । लतामण्डप गता भवेद्, उताहो असनकुसुमसाचित व्याघ्रचर्मावगुण्ठितमिव पर्वत-तिलकं नाम शिलापट्टक गता भवेद्, अथवा अधिककटुकगन्धसप्तच्छदवनं प्रविष्टा भवेद्, अथवालिखितमृगपक्षिसंकुलं दारुपर्वतकं गता भवेत् । ( ऊर्ध्वमवलोक्य ) ही ही, शरत्कालनिर्मलेऽन्तरिक्षे प्रसारितबलदेवबाहुदर्शनीया सारसपङ्क्तिं यावत समाहितं गच्छन्ती प्रेक्षतां तावद् भवान् । ]

१२ **राजा**—वयस्य, पश्याम्येनाम्

ऋज्वायता च विरलां च नतोन्नतां च
सप्तर्षिवंशकुटिलां च निवर्तनेषु ।

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**Vidūṣaka**—Where has, indeed, her ladyship Padmāvatī possibly gone ? Could she have gone to the bower of creepers? Or, oh, could she have gone to the stone—slab, named ' The Crest of the Mountain,' which [being] strewn over with Asana flowers, [appears] as though enveloped in, or covered with, a tiger's skin ? Or, could she have entered the grove of Saptacchada [trees] of exceedingly pungent odour ? Or, could she have gone to the wooden hill, which is crowded with painted beasts and birds ? ( *Looking upwards* ) Hi, hi ! May your highness just ( *tāvat* ) see the row of cranes, lovely like the out-stretched arm of Baladeva, as ( *yāvat* ) it steadily moves in the sky, spotless owing to the autumnal season.

**King**—Friend, I see this [row],

Which is [now] extended straight, and [now is] thin, and [is now sinking] low and [soaring] high, and [is now,] crooked like the Group of Seven Sages [that is,

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१ ' पसादिअ ( प्रसादित )' 'पसाधिद ( प्रसाधित )' इत्यपि पाठौ.

निर्मुच्यमानभुजगोदरनिर्मलस्य
सीमामिवाम्बरतलस्य विभज्यमानाम् ॥ २ ॥

**चेटी**—पेक्खदु पेक्खदु भट्टिदारिआ एदं कोकणदमाळापण्डररमणीअं सारसपान्ति जाव समाहिदं गच्छन्तिं । अम्मो भट्टा । [ प्रेक्षतां प्रेक्षता भर्तृदारिका एता कोकनदमालापाण्डुररमणीयां सारसपङ्क्तिं यावत् समाहितं गच्छन्तीम् । अहो भर्ता । ]

**पद्मावती**—हं, अय्यउत्तो । अय्ये, तव कारणादो अय्यउत्तदंसणं परिहरामि । ता इमं दाव माहवीळदामण्डवं पविसामो । [ हम्, आर्यपुत्रः । आर्ये, तव कारणादार्यपुत्रदर्शनं परिहरामि । तदिम तावन्माधवीलतामण्डपं प्रविशामः । ]

**वासवदत्ता**—एव्वं होदु । [ एवं भवतु । ]

( तथा कुर्वन्ति )

**विदूषकः**—तत्तहोदी पदुमावदी इह आअच्छिअ णिग्गदा भवे । [ तत्रभवती पद्मावतीहागत्य निर्गता भवेत् । ]

**राजा**—कथं भवान् जानाति ।

**विदूषकः**—इमाणि अवइदकुसुमाणि सेफाळिआगुच्छआणि पेक्खदु दाव भवं । [ इमानपचितकुसुमान् शेफालिकागुच्छकान् प्रेक्षतां तावद् भवान् । ]

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the constellation Great Bear ] in [ its ] turnings, [ it now appears ] like the dividing boundary of the expanse of the sky, spotless like the belly of a serpent [ which is being freed from [ its slough ]. 2

**Maid**—May the princess see, see, this row of cranes, which is charming and white like a line of lotuses ( *kokanadam* ), as ( *yāvat* ) it steadily moves. Oh, the Master !

**Padmāvatī**—Ah, my noble lord ! Worthy lady, for your sake I shall avoid seeing my noble lord Therefore, we shall just enter this bower of the Mādhavī creeper.

**Vāsavadattā**—So be [ it ].

( *They do so* )

**Vidūṣaka**—Her ladyship Padmāvatī, having come here, must have gone out.

**King**—How do you know ?

**Vidūṣaka**—May your highness just see these bunches or clusters of Śephālikā [ creepers ], from which the flowers have been plucked.

**राजा**—अहो विचित्रता कुसुमस्य, वसन्तक ।

**वासवदत्ता**—( आत्मगतम् ) वसन्तअसङ्कित्तणेण अहं पुण जाणामि उज्जइणीए वत्तामि त्ति । [वसन्तकसकीर्तनेनाहं पुनर्जानामि उज्जयिन्यां वर्त इति । ]

**राजा**—वसन्तक, अस्मिन्नेवासीनौ शिलातले पद्मावती प्रतीक्षिष्यावहे ।

**विदूषकः**—भो, तह । ( उपविश्योत्थाय ) ही ही सरअकाळातिक्खो दुस्सहो आदवो । ता इमं दाव माहवीमण्डवं पविसामो । [ भोः, तथा । ( उपविश्योत्थाय ) ही ही शरत्कालतीक्ष्णो दुःसह आतपः । तदिमं तावन्माधवीमण्डपं प्रविशावः । ]

**राजा**—बाढम् । गच्छाग्रतः ।

**विदूषकः**—एव्वं होदु । [ एवं भवतु ]

( उभौ परिक्रामतः )

**पद्मावती**—सव्वं आउळं कत्तुकामो अय्यवसन्तओ । किं दाणिं करेह्म । [ सर्वमाकुलं कर्तुकाम आर्यवसन्तकः । किमिदानीं कुर्मः । ]

**चेटी**—भट्टिदारिए, एदं महुअरपरिणिळीणं ओळंबळदं ओधूय भट्टारं वारइस्सं । [ भर्तृदारिके, एतां मधुकरपरिनिलीनामवलम्बलतामवधूय भर्तारं वारयिष्यामि । ]

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**King**—Oh, the beauty of the flower, Vasantaka !

**Vāsavadattā**—( *To herself* ) By the mention of Vasantaka I on my part ( *punar* ) feel that I am in Ujjayinī

**King**—Vasantaka, seated on just this slab of stone we shall wait for Padmāvatī.

**Vidūṣaka**—Sir, so [ be it ]. ( *Sitting and getting up* ) Hi, hi ! Unbearable [ is ] the heat, [ so ] strong or scorching owing to the autumnal season. Therefore, let us just enter this Mādhavī-bower.

**King**—Certainly, go ahead

**Vidūṣaka**—So be [ it ].

( *Both walk round* )

**Padmāvatī**—The worthy Vasantaka is desirous of spoiling everything ! What shall we do now ?

**Maid**—Princess, having shaken this hanging creeper, on which bees have settled, I shall ward off the Master.

**पद्मावती**—एव्वं करेहि । [ एवं कुरु । ]

( चेटी तथा करोति )

३३ **विदूषकः**—अविहा अविहा, चिट्ठदु चिट्ठदु दाव भवं । [ अविधा अविधा, तिष्ठतु तिष्ठतु तावद् भवान् । ]

**राजा**—किमर्थम् ।

३६ **विदूषकः**—दासीएपुत्तेहि महुअरेहि पीडिदो म्हि [ दास्याःपुत्रैर्मधुकरैः पीडितोऽस्मि । ]

**राजा**—मा मा भवानेवम् । मधुकरसंत्रासः परिहार्यः । पश्य ।

**मधुमदकलाः मधुकरा मदनाताभिः प्रियाभिरुपगूढाः ।**
**पादन्यासविषण्णा वयमिव कान्ताविमुक्ताः स्युः ॥ ३ ॥**

तस्मादिहैवासिष्यावहे ।

**विदूषकः**—एव्वं होदु । [ एवं भवतु । ]

३ ( उभावुपविशतः )

**चेटी**—भट्टिदारिए, रुद्धा खु म्ह वयं । [ भर्तृदारिके, रुद्धा खलु स्मो वयम् । ]

**पद्मावती**—दिट्ठिआ उवविट्ठो अय्यउत्तो । [ दिष्ट्योपविष्ट आर्यपुत्रः । ]

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**Padmāvatī**—Do so.

( *The Maid does so* )

**Vidūṣaka**—Help, help ! May your highness just stay [ away].

**King**—For what purpose ?

**Vidūṣaka**—I am troubled or harassed by the bees, the whore-sons.

**King**—No, [ do ] not you [ do ] so. Frightening the bees must be avoided See.

The bees, sweetly humming ( *kala* ) with the intoxication of honey, closely embraced by [ their ] beloveds oppressed by love, would, like us, be separated from [ their ] sweet-hearts, [ when ] annoyed by our foot-steps. 3

Therefore, we shall sit just here.

**Vidūṣaka**—So be [ it ].

( *Both sit down* )

**Maid**—Princess, imprisoned, indeed, are we.

**Padmāvatī**—Fortunately, my noble lord [ is now ] seated.

**वासवदत्ता**—( आत्मगतम् ) दिट्ठिआ पकिदित्थसरीरो अय्यउत्तो । [ दिष्ट्या प्रकृतिस्थशरीर आर्यपुत्र. । ]

**चेटी**—भट्टिदारिए, सस्सुपादा खु अय्याए दिट्ठी । [ भर्तृदारिके, साश्रुपाता खल्वार्यायां दृष्टिः । ]

**वासवदत्ता**—एसा खु महुअराणं आविणआदो कासकुसुमरेणुणा पडिदेण सोदआ मे दिट्ठी । [ एषा खलु मधुकराणामविनयात् काशकुसुमरेणुना पतितेन सोदका मे दृष्टिः । ]

**पद्मावती**—जुज्जइ । [ युज्यते । ]

**विदूषकः**—भो, सुण्णं खु इदं पमदवणं । पुच्छिदव्वं किञ्चि अत्थि । पुच्छामि भवन्तं । [ भोः, शून्यं खल्विद प्रमदवनम् । प्रष्टव्यं किंचिदस्ति । पृच्छामि भवन्तम् । ]

**राजा**—छन्दतः ।

**विदूषकः**—का भवदो पिआ, तदाणिं तत्तहोदी वासवदत्ता, इदाणिं पदुमावदी वा । [ का भवतः प्रिया, तदानीं तत्रभवती वासवदत्ता, इदानी पद्मावती वा । ]

**राजा**—किमिदानीं भवान् महति बहुमानसङ्कटे मां न्यस्यति ।

**पद्मावती**—हळा, जादिसे सङ्कडे निक्खित्तो अय्यउत्तो । [ हले, यादृशे सङ्कटे निक्षिप्त आर्यपुत्रः । ]

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**Vāsavadattā**—( *To herself* ) Fortunately, my noble lord has his body in normal condition

**Maid**—Princess, the eyes of the worthy lady are possessed of tears about to fall

**Vāsavadattā**—Here, indeed, my eyes are possessed of water on account of the pollen of the Kāśa flowers, which is wafted or fallen owing to the violence [ that is, violent movements ] of the bees.

**Padmāvatī**—It is proper.

**Vidūṣaka**—Oh, lonely, indeed, [ is ] this pleasure-garden. There is something to be asked [ of you by me ]. Shall I ask your highness ?

**King**—At [ your ] pleasure or sweet will.

**Vidūṣaka**—Whom does your highness love [ more ]—at that time her ladyship Vāsavadattā, or Padmāvatī now ?

**King**—Why now do you put me in a great difficulty regarding [ my ] high esteem [ for one or the other of these ladies ] ?

**Padmāvatī**—Friend, what a difficulty my noble lord is thrown into !

**वासवदत्ता**—( आत्मगतम् ) अहं अ मन्दभाआ । [ अहं च मन्दभागा । ]

२५ **विदूषकः**—सेरं सेरं भणादु भवं । एक्का उवरदा, अवरा असण्णिहिदा । [ स्वैरं स्वैरं भणतु भवान् । एकोपरता, अपरासंनिहिता । ]

**राजा**—वयस्य, न खलु न खलु ब्रूयाम् । भवांस्तु मुखरः ।

२७ **पद्मावती**—एत्तएण भणिदं अय्यउत्तेण । [ एतावता भणितमार्यपुत्रेण । ]

**विदूषकः**—भो, सच्चेण सवामि, कस्स वि ण आचक्खिस्सं । एसा सन्दट्ठा मे जीहा । [ भोः, सत्येन शपामि, कस्मा अपि नाख्यास्ये । एषा संदष्टा मे

३० जिह्वा । ]

**राजा**—नोत्सहे सखे, वक्तुम् ।

**पद्मावती**—अहो इमस्स पुरोभाइदा । एत्तिएण हिअअं ण जाणादि । [ अहो अस्य पुरोभागिता । एतावता हृदय न जानाति । ]

**विदूषकः**—किं ण भणादि मम । अणाचक्खिअ इमादो सिळावट्टआदो ण सक्कं एक्कपदं वि गमिदुं । एसो रुद्धो अत्तभवं । [ किं न भणति मम । अनाख्यायास्माच्छिलापट्टकान्न शक्यमेकपदमपि गन्तुम् । एष रुद्धोऽत्रभवान् । ]

**राजा**—किं बलात्कारेण ।

**विदूषकः**—आम, बळक्कारेण । [ आम्, बलात्कारेण । ]

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**Vāsavadattā**—(*To herself*) And [ also ] myself, unfortunate [ that I am ].

**Vidūṣaka**—Freely, freely, may your highness speak. One [ is ] dead, the other [ is ] not present.

**King**—Friend, not indeed, not indeed, would I say. For [*tu*], you [ are ] a chatterer or talkative.

**Padmāvatī**—By so much my noble lord has said [ what he wanted to ]!

**Vidūṣaka**—Oh, I swear by truth To no one at all (*api*) shall I speak. Here my tongue is bitten.

**King**—No, I dare not speak, friend.

**Padmāvatī**—Oh, his forwardness or importunity! By so much [ he ] understands not the heart [ of my noble lord ].

**Vidūṣaka**—Will not your highness tell me? Without telling [ me ] it is not possible [ for you ] to go even one step from this slab of stone. Here your highness is imprisoned

**King**—What, by force?

**Vidūṣaka**—Yes, by force.

३९ **राजा**—तेन हि पश्यामस्तावत् ।

**विदूषकः**—पसीददु पसीददु भवं । वअस्सभावेण सावितो सि, जइ सच्चं ण भणासि । [ प्रसीदतु प्रसीदतु भवान् । वयस्यभावेन शापितोऽसि, यदि सत्यं
४२ न भणसि । ]

**राजा**—का गतिः । श्रूयताम् ।

**पद्मावती बहुमता मम यद्यपि रूपशीलमाधुर्यैः ।**
**वासवदत्ताबद्धं न तु तावन्मे मनो हरति ॥ ४ ॥**

**वासवदत्ता**—( आत्मगतम् ) भोदु, भोदु । दिण्णं वेदणं इमस्स परिखेदस्स । अहो, अज्ञादवासं पि एत्थ बहुगुणं सम्पज्जइ । [ भवतु, भवतु । दत्तं वेतनमस्य
३ परिखेदस्य । अहो, अज्ञातवासोऽप्यत्र बहुगुणः सपद्यते ।

**चेटी**—भट्टिदारिए, अदक्खिञ्ञो खु भट्टा । [ भर्तृदारिके, अदाक्षिण्यः खलु भर्ता । ]

६ **पद्मावती**—हळा, मा मा एव्वं । सदक्खिञ्ञो एव्व अय्यउत्तो, जो इदाणिं वि अय्याए वासवदत्ताए गुणाणि सुमरदि । [ हला, मा मैवम् । सदाक्षिण्य एवार्यपुत्रः, य इदानीमप्यार्याया वासवदत्ताया गुणान् स्मरति । ]

९ **वासवदत्ता**—भद्दे, अभिजणस्स सदिसं मन्तिदं । [ भद्रे, अभिजनस्य सदृशं मन्त्रितम् । ]

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**King**—Then, indeed, [ we shall ] just see.

**Vidūṣaka**—May your highness be pleased, be pleased. You are conjured by [ our ] friendship, if you would not tell [ me ] the truth.

**King**—What [ other ] course ? Listen.

Even though Padmāvatī is much prized by me for [ her ] beauty, character and sweetness, yet ( *tu* ) [ she ] does not so capture or attract [ my ] heart, which is tied or firmly attached to Vāsavadattā. 4

**Vāsavadattā**—( *To herself* ) [ So ] be [ it ], be [ it ] Reward for this suffering has been given [ me ]. Oh, even unknown or incognito residence turns out [ to be ] of many merits or advantages in this case.

**Maid**—Princess, wanting in courtesy, indeed, [ is ] my Master.

**Padmāvatī**—Friend, no, [ say ] not so. Possessed of courtesy, certainly ( *eva* ), is my noble lord, who even now remembers the virtues of her ladyship Vāsavadattā.

**Vāsavadattā**—Good [ princess ], [ what ] befits [ your ] noble birth has been said [ by you ].

**राजा**—उक्तं मया । भवानिदानीं कथयतु । का भवतः प्रिया, तदा वास-
१२ वदत्ता, इदानीं पद्मावती वा ।

**पद्मावती**—अय्यउत्तो पि वसन्तओ संवुत्तो । [आर्यपुत्रोऽपि वसन्तकः संवृत्तः ।]

**विदूषकः**—किं मे विप्पळविदेण । उभओ वि तत्तहोदीओ मे बहुमदाओ ।
[ कि मे विप्रलपितेन । उभे अपि तत्रभवत्यौ मे बहुमते । ]

**राजा**—वैधेय, मामेवं बलाच्छ्रुत्वा किमिदानी नाभिभाषसे ।

**विदूषकः**—किं मं पि बळक्कारेण । [ कि मामपि बलात्कारेण । ]
१८ **राजा**—अथ किं, बलात्कारेण ।

**विदूषकः**—तेण हि ण सक्कं सोदुं । [ तेन हि न शक्य श्रोतुम् । ]

**राजा**—प्रसीदतु, प्रसीदतु महाब्राह्मणः । स्वैरं स्वैरमभिधीयताम् ।
२१ **विदूषकः**—इदाणि सुणादु भवं । तत्तहोदी वासवदत्ता मे बहुमदा । तत्त-
होदी पदुमावदी तरुणी दंसणीआ अकोवणा अणहङ्कारा महुरवाआ सद्-
क्खिञ्ञा । अअं च अवरो महन्तो गुणो, सिणिद्धेण भोअणेण मं पच्चुग्ग-
२४ च्छइ ' कहिं णु खु गदो अय्यवसन्तओ ' त्ति । [ इदानी शृणोतु भवान् ।
तत्रभवती वासवदत्ता मे बहुमता । तत्रभवती पद्मावती तरुणी दर्शनीया अकोपना
अनहकारा मधुरवाक् सदाक्षिण्या । अयं चापरो महान् गुण, स्निग्धेन भोजनेन मा

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**King**—I have spoken You may tell now Whom do you like, Vāsavadattā then, or Padmāvatī now ?

**Padmāvatī**—My noble lord also has became a Vasantaka.

**Vidūṣaka**—What is the use of my prattle or raving ? Even both their ladyships are much prized by me

**King**—Fool, after having thus forcibly heard me, why do you not now speak ?

**Vidūṣaka**—What, me also [ would you hear ] by force ?

**King**—What then ? By force

**Vidūṣaka**—Then, indeed, [ it is ] not possible [ for you ] to hear

**King**—May the great Brāhmana be pleased, be pleased. At your own sweet will, at your own sweet will, may [ you ] speak.

**Vidūṣaka**—Now may your highness hear Her ladyship Vāsavadattā [ was ] much prized by me. [ But ] her ladyship Padmāvatī [ is ] young, beautiful, not liable to anger, free from pride, of sweet speech, possessed of courtesy. And this

२७ प्रत्युद्गच्छति 'कुत्र नु खलु गत आर्यवसन्तकः' इति । ]

**वासवदत्ता**—( आत्मगतम् ) भोदु भोदु, वसन्तअ, सुमरेहि दाणिं एदं । [ भवतु भवतु, वसन्तक, स्मरेदानीमेतत् । ]

३० **राजा**—भवतु भवतु, वसन्तक, सर्वमेतत् कथयिष्ये देव्यै वासवदत्तायै ।

**विदूषकः**—आविहा वासवदत्ता । कहिं वासवदत्ता । चिरा खु उवरदा वासवदत्ता । [ आविधा वासवदत्ता । कुत्र वासवदत्ता । चिरात् खल्वुपरता ३ वासवदत्ता । ]

**राजा**—( सविषादम् ) एवम् । उपरता वासवदत्ता ।

**अनेन परिहासेन व्याक्षिप्तं मे मनस्त्वया ।**
**ततो वाणी तथैवेयं पूर्वाभ्यासेन निस्सृता ॥ ५ ॥**

**पद्मावती**—रमणीओ खु कहाजोओ णिसंसेण विसंवादिओ । [ रमणीयः खलु कथायोगो नृशंसेन विसंवादितः । ]

३ **वासवदत्ता**—( आत्मगतम् ) भोदु भोदु, विस्सत्थाह्मि । अहो, पिअं णाम ईदिसं वअणं अप्पच्चक्खं सुणीअदि । [ भवतु भवतु, विश्वस्तास्मि । अहो, प्रिय नाम ईदृशं वचनमप्रत्यक्षं श्रूयते । ]

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other great virtue [she possesses, namely, she] welcomes or greets me with a delicious meal with the words (*iti*) 'Where, indeed, could the worthy Vasantaka have possibly (*nu*) gone?'

**Vāsavadattā**—( *To herself* ) Well, well, Vasantaka Remember now this.

**King**—Well, well, Vasantaka All this I shall relate to queen Vāsavadattā.

**Vidūṣaka**—Alas, Vāsavadattā! Where [is] Vāsavadattā? Long, indeed, [is] Vāsavadattā dead!

**King**—( *With dejection* ) So! Dead [is] Vāsavadattā!

With this joke my mind was bewildered or distracted by you. Therefore, these words burst out [of my mouth] exactly as before ( *tathā eva* ) through the force of former habit 5

**Padmāvatī**—Indeed, a charming piece of conversation has been spoiled by the wicked man

**Vāsavadattā**—( *To herself* ) Well, well, I am at ease or am reassured. Oh, pleasant, indeed, [it is that] such words are heard unobserved!

६ **विदूषकः**—धारेदु धारेदु भवं । अणदिक्कमणीओ हि विही । ईदिसं दाणिं एदं । [ धारयतु धारयतु भवान् । अनतिक्रमणीयो हि विधिः । ईदृशमिदानीमितत् । ]

९ **राजा**—वयस्य, न जानाति भवानवस्थाम् । कुतः,

दुःखं त्यक्तुं बद्धमूलोऽनुरागः
स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् ।
यात्रा त्वेषा यद् विमुच्येह बाष्पं
प्रातानृण्या याति बुद्धिः प्रसादम् ॥ ६ ॥

**विदूषकः**—अस्सुपादक्किळिण्णं खु तत्तहोदो मुहं । जाव मुहोदअं आणेमि । [ अश्रुपातक्लिन्नं खलु तत्रभवतो मुखम् । यावन्मुखोदकमानयामि । ] (निष्क्रान्तः)

३ **पद्मावती**—अय्ये, बप्फाउळपडन्तरिदं अय्यउत्तस्स मुहं । जाव णिक्कमह्म । [ आर्ये, बाष्पाकुलपटान्तरितमार्यपुत्रस्य मुखम् । यावन्निष्क्रामामः । ]

**वासवदत्ता**—एव्वं होदु । अहव चिट्ठ तुवं । उक्कण्ठिदं भत्तारं उज्झिअ

६ अज्जुत्तं णिग्गमणं । अहं एव्व गमिस्सं । [ एव भवतु । अथवा तिष्ठ त्वम् । उत्कण्ठित भर्तारमुज्झित्वायुक्त निर्गमनम् । अहमेव गमिष्यामि । ]

**चेटी**—सुट्ठु अय्या भणादि । उवसप्पदु दाव भट्टिदारिआ । [ सुष्ठ्वार्या भणति । उपसर्पतु तावद् भर्तृदारिका । ]

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**Vidūṣaka**—May your highness cheer up, cheer up Indeed, fate cannot be transgressed Such now [ is ] this [ episode].

**King**—Friend, you understand not [ my ] condition For,

It is difficult or hard to abandon love, that is deep-rooted Grief attains newness or freshness with every remembrance But this [ is ] the way of life or the world ( *yātrā* ) that the mind, freed or discharged from debt after having shed tears here, attains calm or tranquility. 6

**Vidūṣaka**—Wet or moist with the fall of tears, indeed, [ is ] the face of your highness. I shall just bring [ some ] water for [ washing ] the face ( *Goes out* )

**Padmāvatī**—Worthy lady, the face of my noble lord [ is ] bedimmed with tears and screened with a kerchief ( *patah* ). In the meanwhile ( *yāvat* ) we shall slip out.

**Vāsavadattā**—So be [ it ] Or [ rather ] you stay [ here ]. Leaving [ your ] husband in distress or in an uneasy mood [ it would be ] improper [ for you ] to go out

**Maid**—Right says the worthy lady. May the princess just move [ near the King ].

**पद्मावती**—किं णु खु पविसामि । [ किं नु खलु प्रविशामि । ]

**वासवदत्ता**—हळा, पविस । [ हला, प्रविश । ] ( निष्क्रान्ता )

१२ ( प्रविश्य ) **विदूषकः**—( नलिनीपत्रेण जलं गृहीत्वा ) एसा तत्तहोदी पदु-
मावदी । [ एषा तत्रभवती पद्मावती । ]

**पद्मावती**—अय्य वसन्तअ, किं एदं । [ आर्य वसन्तक, किमेतत् । ]

१५ **विदूषकः**—एदं इदं । इदं एदं । [ एतदिदम् । इदमेतत् । ]

**पद्मावती**—भणादु भणादु अय्यो भणादु । [ भणतु भणत्वार्यो भणतु । ]

**विदूषकः**—भोदि, वादणीदेण कासकुसुमरेणुणा अक्खिणिपडिदेण सस्सु-

१८ पादं खु तत्तहोदो मुहं । ता गह्लदु होदी इदं मुहोदअं । [ भवति, वातनीतेन काशकुसुमरेणुनाक्षिनिपतितेन साश्रुपातं खलु तत्रभवतो मुखम् । तद् गृह्णातु भवतीदं मुखोदकम् । ]

२१ **पद्मावती**—( आत्मगतम् ) अहो, सदाक्खिञ्ञस्स जणस्स परिजणो वि सदाक्खिञ्ञो एव्व होदि । ( उपेत्य ) जेदु अय्यउत्तो । इदं मुहोदअं । [ (आत्मगतम्) अहो, सदाक्षिण्यस्य जनस्य परिजनोऽपि सदाक्षिण्य एव भवति । ( उपेत्य )

२४ जयत्वार्यपुत्रः । इदं मुखोदकम् । ]

**राजा**—अये पद्मावती । ( अपवार्य ) वसन्तक, किमिदम् ।

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**Padmāvatī**—Shall I really enter, I wonder (*nu*)?

**Vāsavadattā**—Friend, enter ( *Goes out* )

( *Entering* ) **Vidūṣaka**—( *Taking water in a lotus-leaf* ) Here is her ladyship Padmāvatī!

**Padmāvatī**—Worthy Vasantaka, what [ is all ] this?

**Vidūṣaka**—This—that, that—this!

**Padmāvatī**—May the worthy sir speak, speak, speak

**Vidūṣaka**—Your ladyship, the face of his highness is, indeed, possessed of tears that have arisen ( *pūtaḥ* ) on account of the pollen of Kāsa-flowers, that was wafted or taken by the wind [ and ] that fell in or entered [ his ] eyes Therefore, may your ladyship take this water for [ washing ] the face [ to him ]

**Padmāvatī**—( *To herself* ) Oh, even the retinue of a courteous person is just courteous. ( *Approaching* ) May my noble lord be victorious! Here [ is ] water for [ washing your ] face-

**King**—Oh, Padmāvatī! (*Aside*) Vasantaka, what is this?

**विदूषकः**—( कर्णे ) एव्वं विअ । [ एवमिव । ]

२७ **राजा**—साधु वसन्तक, साधु । ( आचम्य ) पद्मावति, आस्यताम् ।

**पद्मावती**—जं अय्यउत्तो आणवेदि । [ यदार्यपुत्र आज्ञापयति । ]

( उपविशति )

**राजा**—पद्मावति,

**शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ।**
**काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ ७ ॥**

( आत्मगतम् )

**इयं बाला नवोद्वाहा सत्यं श्रुत्वा व्यथां व्रजेत् ।**
**कामं धीरस्वभावेयं स्त्रीस्वभावस्तु कातरः ॥ ८ ॥**

**विदूषकः**—उइदं तत्तहोदो मअधराअस्स अवरह्णकाळे भवन्तं अग्गदो करिअ सुहिज्जणदंसणं । सक्कारो हि णाम सक्कारेण पडिच्छिदो पीदिं उप्पादेदि । ता

३ उट्ठेदु दाव भवं । [ उचित तत्रभवतो मगधराजस्यापराह्णकाले भवन्तमग्रतः कृत्वा सुहृज्जनदर्शनम् । सत्कारो हि नाम सत्कारेण प्रतीष्टः प्रीतिमुत्पादयति । तदुत्तिष्ठतु तावद् भवान् । ]

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**Vidūṣaka**—(*In his ear*) [ It is ] like thus.

**King**—Good, Vasantaka, good (*Sipping water*) Padmāvatī, be seated.

**Padmāvatī**—As my noble lord commands. (*Sits down*)

**King**—Padmāvatī,

This my face is possessed of rising tears on account of the pollen of Kāśa flowers, white like the autumnal moon [ and ] tossed about by the wind. 7

( *To himself* )

This young girl, who is newly wedded, will suffer [ lit. go to ] pain on learning the truth. It is true (*kāmam*) she is of courageous temperament. But woman's nature is timid. 8

**Vidūṣaka**—It is proper for his highness the King of Magadha to see his friends in the afternoon, placing you in front [ that is, making you occupy the place of honour ]. Honour, reciprocated with honour, creates love. Therefore, may your highness just get up.

**राजा**—बाढम् । प्रथमः कल्पः । ( उत्थाय )

**गुणानां वा विशालानां सत्काराणां च नित्यशः ।**
**कर्तारः सुलभा लोके विज्ञातारस्तु दुर्लभाः ॥ ९ ॥**

( निष्क्रान्ताः सर्वे )

## इति चतुर्थोऽङ्कः

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King—Certainly An excellent or capital idea ! (*Getting up*)

It is easy to find in the world [ people ] who constantly practise great virtues and do honours [ to others ] But it is difficult to find [ those ] who appreciate [ these virtues which are practised and these honours which are paid ]. 9

( *All go aut* )

END OF FOURTH ACT

# पञ्चमोऽङ्कः

( ततः प्रविशति पद्मिनिका )

**पद्मिनिका**—महुअरिए, महुअरिए, आअच्छ दाव सिग्घं । [ मधुकरिके, मधुकरिके, आगच्छ तावच्छीघ्रम् । ]

( प्रविश्य ) **मधुकरिका**—हळा, इअम्हि । किं करीअदु । [ हला, इयमस्मि । किं क्रियताम् । ]

**पद्मिनिका**—हळा, किं ण जाणासि तुवं भट्टिदारिआ पदुमावदी सीसवेदणाए दुक्खाविदेत्ति । [ हला, किं न जानासि त्वं भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति । ]

**मधुकरिका**—हद्धि । [ हा धिक् । ]

**पद्मिनिका**—हळा, गच्छ सिग्घं, अय्यं आवन्तिअं सद्दावेहि । केवळं भट्टिदारिआए सीसवेदणं एव्व णिवेदेहि । तदो सअं एव्व आगमिस्सदि । [ हला, गच्छ शीघ्रम्, आर्यामावन्तिकां शब्दापय । केवलं भर्तृदारिकायाः शीर्षवेदनामेव निवेदय । ततः स्वयमेवागमिष्यति । ]

**मधुकरिका**—हळा, किं सा करिस्सदि । [ हला किं सा करिष्यति । ]

**पद्मिनिका**—सा हु दाणिं महुराहि कहाहि भट्टिदारिआए सीसवेदणं विणोदेति । [ सा खल्विदानीं मधुराभिः कथाभिर्भर्तृदारिकायाः शीर्षवेदनां विनोदयति । ]

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## FIFTH ACT

( *Then enters Padminikā* )

**Padminikā**—Madhukarikā, Madhukarikā, just come [here] quickly.

( *Entering* ) **Madhukarikā**—Friend, here I am What is to be done ?

**Padminikā**—Friend, what, you know not that princess Padmāvatī is suffering from headache ?

**Madhukarikā**—Oh, alas !

**Padminikā**—Friend, go quickly [and] call the worthy Āvantikā Only report [to her] just the headache of the princess. Then, [she] will come all of her own accord.

**Madhukarikā**—Friend, what will she do ?

**Padminikā**—She will, indeed, now divert or remove the headache of the princess by [telling her] pleasant or sweet stories.

१८ **मधुकरिका**—जुज्जइ । कहिं सअणीयं रइदं भट्टिदारिआए । [ युज्यते । कुत्र शयनीय रचितं भर्तृदारिकायाः । ]

**पद्मिनिका**—समुद्दागिहके किळ सेज्जात्थिण्णा । गच्छ दाणिं तुवं । अहं
२१ वि भट्टिणो णिवेदणत्थं अय्यवसन्तअं अण्णेसामि । [ समुद्दगृहके किल शय्यास्तीर्णा । गच्छेदानी त्वम् । अहमपि भर्त्रे निवेदनार्थमार्यवसन्तकमन्विष्यामि । ]

**मधुकरिका**—एव्वं होदु । [ एवं भवतु । ] ( निष्क्रान्ता )

२४ **पद्मिनिका**—कहिं दाणिं अय्यवसन्तअं पेक्खामि । [ कुत्रेदानीमार्यवसन्तकं प्रेक्षे । ]

( ततः प्रविशति विदूषकः )

२७ **विदूषकः**—अज्ज खु देवीविओआविहुरहिअअस्स तत्तहोदो वच्छराअस्स पदुमावदीपाणिग्गहणसमीरिअस्स अच्चन्तसुहावहे मङ्गळोसवे मदणाग्गिदाहो अहिअदरं वड्ढइ । ( पद्मिनिका विलोक्य ) अयि पदुमिणिआ । पदुमिणिए, किं
३० इह वत्तदि । [ अद्य खलु देवीवियोगविधुरहृदयस्य तत्रभवतो वत्सराजस्य पद्मावतीपाणिग्रहणसमीरितस्यात्यन्तसुखावहे मङ्गलोत्सवे मदनाग्निदाहोऽधिकतरं वर्धते । ( पद्मिनिकां विलोक्य ) अयि पद्मिनिका । पद्मिनिके, किमिह वर्तते । ]

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**Madhukarikā**—It is proper. Where has the bed of the princess been made or arranged ?

**Padminikā**—In the Ocean House, I learn ( *kila* ), is the bed spread Go you now I also shall look for the worthy Vasantaka in order to report [ this matter ] to our Master [ through him ].

**Madhukarikā**—So be [ it ].

( *Goes out* )

**Padminikā**—Where [ shall I ] now see the worthy Vasantaka?

( *Then enters Vidūsaka* )

**Vidūṣaka**—Today, indeed, in the extremely happy auspicious festival [ of marriage ], the heat or burning of the fire of love grows the more, of his highness the King of Vatsa, whose heart was distressed by separation from the queen [ Vāsavadattā, but ] who is [ now ] excited ( *samīrita* ) on account of marriage with Padmāvatī ( *Seeing Padminikā* ) Oh, Padminikā ! Padminikā, what is [ the matter ] here ?

**पद्मिनिका**—अय्य वसन्तअ, किं ण जाणासि तुवं भट्टिदारिआ पदुमावदी सीसवेदणाए दुक्खाविदेत्ति । [ आर्य वसन्तक, किं न जानासि त्वं भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति । ]

**विदूषकः**—भोदि, सच्चं ण जाणामि । [ भवति, सत्यं न जानामि । ]

**पद्मिनिका**—तेण हि भट्टिणो णिवेदेहि णं । जाव अहं वि सीसाणुळेवणं तुवारेमि । [ तेन हि भर्त्रे निवेदयैनाम् । यावदहमपि शीर्षानुलेपनं त्वरयामि । ]

**विदूषकः**—कहिं सअणीअं रइदं पदुमावदीए । [ कुत्र शयनीयं रचितं पद्मावत्याः । ]

**पद्मिनिका**—समुद्दगिहके किळ सेज्जा त्थिण्णा । [ समुद्रगृहके किल शय्यास्तीर्णा । ]

**विदूषकः**—गच्छदु भोदी । जाव अहं वि तत्तहोदो णिवेदइस्सं । [ गच्छतु भवती । यावदहमपि तत्रभवते निवेदयिष्यामि । ]

( निष्क्रान्तौ )

इति प्रवेशकः

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**Padminikā**—Worthy Vasantaka, what, you know not that princess Padmāvatī is suffering from headache ?

**Vidūṣaka**—Lady, really I do not know.

**Padminikā**—Then, indeed, report it to our Master. In the meanwhile (*yāvat*) I shall hurry up with the ointment for the head.

**Vidūṣaka**—Where has Padmāvatī's bed been arranged ?

**Padminikā**—In the Ocean House, I learn (*kila*), the bed is spread.

**Vidūṣaka**—May you go In the meanwhile I also shall report to his highness.

(*They go out*)

END OF INTERLUDE

( ततः प्रविशति राजा )

**राजा**—

श्लाघ्यामवन्तिनृपतेः सदृशीं तनूजां
कालक्रमेण पुनरागतदारभारः।
लावाणके हुतवहेन हृताङ्गयष्टिं
तां पद्मिनीं हिमहतामिव चिन्तयामि ॥ १ ॥

(प्रविश्य) **विदूषकः**—तुवरदु तुवरदु दाव भवं । [त्वरतां त्वरतां तावद् भवान् । ]

**राजा**—किमर्थम् ।

**विदूषकः**—तत्तहोदी पदुमावदी सीसवेदणाए दुक्खाविदा । [ तत्रभवती पद्मावती शीर्षवेदनया दुःखिता । ]

**राजा**—कैवमाह ।

**विदूषकः**—पदुमिणिआए काहिदं । [ पद्मिनिकया कथितम् । ]

**राजा**—भोः, कष्टम् ।

रूपाश्रिया समुदितां गुणतश्च युक्तां
लब्ध्वा प्रियां मम तु मन्द इवाद्य शोकः ।

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( *Then enters the King* )

**King**—

[I], to whom the responsibility of a wife has again come in course of time, [still] think of the worthy daughter of Avanti's king [namely, Vāsavadattā], who deserved [all] praise, whose slender body was burnt [lit. taken away] by fire in Lāvānaka, like a lotus-plant blasted or stricken by frost. 1

( *Entering* ) **Vidūṣaka**—May your highness make haste, make haste.

**King**—What for?

**Vidūṣaka**—Her ladyship Padmāvatī is suffering from headache.

**King**—Who says so?

**Vidūṣaka**—[This was] reported [to me] by Padminikā.

**King**—Oh, alas!

Having obtained a beloved, endowed with the beauty of form and possessed of virtues, my sorrow today [had -become] somewhat (*iva*) dulled, though I am [still] suffering from the former stroke or wound. [I] who

पूर्वाभिघातसरुजोऽप्यनुभूतदुःखः
पद्मावतीमपि तथैव समर्थयामि ॥ २ ॥

अथ कस्मिन् प्रदेशे वर्तते पद्मावती ।

**विदूषकः**—समुद्दगिहके किळ सेज्जात्थिण्णा । [ समुद्द्गृहके किल शय्यास्तीर्णा । ]

**राजा**—तेन हि तस्य मार्गमादेशय ।

**विदूषकः**—एदु एदु भवं । [ एत्वेतु भवान् ] ( उभौ परिक्रामतः )

**विदूषकः**—इदं समुद्दगिहकं । पविसदु भवं । [ इदं समुद्द्गृहकम् । प्रविशतु भवान् । ]

**राजा**—पूर्वं प्रविश ।

**विदूषकः**—भो, तह । ( प्रविश्य ) अविहा, चिट्ठदु, चिट्ठदु दाव भवं । [ भोः, तथा । ( प्रविश्य ) अविधा, तिष्ठतु, तिष्ठतु तावद् भवान् । ]

**राजा**—किमर्थम् ।

**विदूषकः**—एसो खु दीवप्पभावसूइदरूवो वसुधातळे परिवत्तमाणो अअं काओदरो । [ एष खलु दीपप्रभावसूचितरूपो वसुधातले परिवर्तमानोऽयं काकोदरः । ]

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have experienced the grief [of losing a wife before], fancy or consider Padmāvatī also [to be] exactly like that [that is, I fear I would lose Padmāvatī as well]. 2

And in which region is Padmāvatī?

**Vidūṣaka**—In the Ocean House, I hear (*kila*), [her] bed is spread.

**King**—Then, indeed, direct the way to that [Ocean House].

**Vidūṣaka**—May your highness move, move.

(*Both walk round*)

**Vidūṣaka**—This [is] the Ocean House. May your highness enter.

**King**—Enter [you] before

**Vidūṣaka**—Oh, so [be it] (*Entering*) Help! May your highness just stand, stand [back]

**King**—What for?

**Vidūṣaka**—Here, indeed, is this serpent, whose form is suggested by the light of the lamp [and] who is rolling or wriggling on the surface of the ground.

१५ **राजा**—( प्रविश्यावलोक्य सस्मितम् ) अहो सर्पव्यक्तिर्वैधेयस्य ।

ऋज्वायतां हि मुखतोरणलोलमालां
भ्रष्टां क्षितौ त्वमगवच्छसि मूर्ख सर्पम् ।
मन्दानिलेन निशि या परिवर्तमाना
किंचित् करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

**विदूषकः**—( निरूप्य ) सुट्ठु भवं भणादि । ण हु अअं काओदरो । ( प्रविश्यावलोक्य ) तत्तहोदी पदुमावदी इह आआच्छिअ णिग्गदा भवे ।

३ [ ( निरूप्य ) सुष्ठु भवान् भणति । न खल्वयं काकोदरः । ( प्रविश्यावलोक्य ) तत्रभवती पद्मावतीहागत्य निर्गता भवेत् । ]

**राजा**—वयस्य, अनागतया भवितव्यम् ।

६ **विदूषकः**—कहं भवं जाणादि । [ कथं भवान् जानाति । ]

**राजा**—किमत्र ज्ञेयम् । पश्य ।

शय्या नावनता तथास्तृतसमा न व्याकुलप्रच्छदा
न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातौषधैः ।

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**King**—( *Entering and seeing with a smile* ) Oh, the manifestation of a serpent to the fool !

Indeed ( *hi* ), the garland hanging or suspended from ( *lola* ) the front arched gate, which, dropped on the ground, is [ lying ] straight and extended, you consider, fool, [ to be ] a serpent, which [ garland ], rolling by the gentle breeze at night, somewhat makes the movements of a serpent. 3

**Vidūṣaka**—( *Observing closely* ) Right says your highness. Not, indeed, [ is ] this a serpent. ( *Entering and seeing* ) Her ladyship Padmāvatī, having come here, must have gone out.

**King**—She could not have come here.

**Vidūṣaka**—How does your highness know ?

**King**—What [ is ] to be known here ? See.

The bed has not been pressed down, so also ( *tathā* ) it is level ( *sama* ) as it was spread, [ and it ] does not possess a disordered covering sheet ( *pracchadah* ). Indeed, the spotless pillow is not spoiled by the medicines for headache. No decoration whatsoever has been made or

रोगे दृष्टिविलोभनं जनयितुं शोभा न काचित् कृता
प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥ ४ ॥

**विदूषकः**—तेण हि इमस्सिं सय्याए मुहुत्तअं उवविसिअ तत्तहोदिं पडिवाळेदु भवं । [ तेन ह्यस्या शय्यायां मुहूर्तकमुपविश्य तत्रभवतीं प्रतिपालयतु भवान् । ]

**राजा**—बाढम् । ( उपविश्य ) वयस्य, निद्रा मां बाधते । कथ्यतां काचित् कथा ।

**विदूषकः**—अहं कहइस्स । हों त्ति करेदु अत्तभवं । [ अहं कथयिष्यामि । हों इति करोत्वत्रभवान् । ]

**राजा**—बाढम् ।

**विदूषकः**—अत्थि णअरी उज्जइणी णाम । तहि अहिअरमणीआणि उदअह्माणाणि वत्तन्ति किळ । [ अस्ति नगर्युज्जयिनी नाम । तत्राधिकरमणीयान्युदकस्नानानि वर्तन्ते किल । ]

**राजा**—कथमुज्जयिनी नाम ।

**विदूषकः**—जइ अणभिप्पेदा एसा कहा, अण्णं कहइस्सं । [ यद्यनभिप्रेतैषा कथा, अन्यां कथयिष्यामि । ]

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arranged to create divertion or relief for the eye [of the patient] in [her] illness. A person, going to bed through sickness, does not quickly leave [it] again of his own accord. 4

**Vidūṣaka**—Then, indeed, sitting for a while on this bed, may your highness wait for her ladyship.

**King**—Certainly. ( *Sitting* ) Friend, sleep troubles me. Let some story be told.

**Vidūṣaka**—I shall tell [one] Let your highness make [the sound] namely ( *ih* ) 'Hom'.

**King**—Certainly.

**Vidūṣaka**—There is a city, named Ujjayinī. In it there are [some] extremely delightful baths ( *udaka-snānam* ), I learn ( *kila* ).

**King**—How ? Named Ujjayinī ?

**Vidūṣaka**—If this story is not agreeable, I shall tell another. 8

१५ **राजा**—वयस्य, न खलु नाभिप्रेतैषा कथा । किं तु,

**स्मराम्यवन्त्याधिपतेः सुतायाः**
**प्रस्थानकाले स्वजनं स्मरन्त्याः ।**
**बाष्पं प्रवृत्तं नयनान्तलग्नं**
**स्नेहान्ममैवोरसि पातयन्त्याः ॥ ५ ॥**

अपि च,

**बहुशोऽप्युपदेशेषु यया मामीक्षमाणया ।**
**हस्तेन स्रस्तकोणेन कृतमाकाशवादितम् ॥ ६ ॥**

**विदूषकः**—भोदु, अण्णं कहइस्सं । अत्थि णअरं बह्मदत्तं णाम । तहिं किळ राआ कंपिळ्ळो णाम । [ भवतु, अन्या कथयिष्यामि । अस्ति नगरं ३ ब्रह्मदत्तं नाम । तत्र किल राजा काम्पिल्यो नाम । ]

**राजा**—किमिति किमिति ।

**विदूषकः**—( पुनस्तदेव पठति )

६ **राजा**—मूर्ख, राजा ब्रह्मदत्तः, नगरं का. ल्यमित्यभिधीयताम् ।

**विदूषकः**—किं राआ बह्मदत्तो, णअरं कंपिळळं । [ किं राजा ब्रह्मदत्तः, नगरं काम्पिल्यम् । ]

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**King**—Not, indeed, [ is ] this story not agreeable. But,

I remember the daughter of the King of Avanti, who remembering her own people at the time of [ our ] starting, shed through affection on my chest only, the tears which arose and clung to the corners of [ her ] eyes 5

Moreover,

Who, looking at me even during lessons, many a time performed playing in the air with [ her ] hand from which the fiddle-stick had dropped down. 6

**Vidūṣaka**—Well, I shall tell another. There is a city named Brahmadatta. There, it is said ( *kila* ), [ was ] a king, named Kāmpilya.

**King**—Named ( *iti* ) what, named what ?

**Vidūṣaka**—( *Speaks the same again* )

**King**—Fool, King Brahmadatta, city Kāmpilya—let. thus be said.

**Vidūṣaka**—What, King Brahmadatta, city Kāmpilya ?

**राजा**—एवमेतत् ।

**विदूषक**—तेण हि मुहुत्तअं पडिवाळेदु भवं, जाव ओट्ठगअं करिस्सं । राआ बह्मदत्तो, णअरं कंपिळळं । ( इति बहुशस्तदेव पठित्वा ) इदाणिं सुणादु भवं । अयि सुत्तो अत्तभवं । अदिसीदळा इअं वेळा । अत्तणो पावरअं गाह्लिअ आअमिस्सं । [ तेन हि मुहूर्तकं प्रतिपालयतु भवान्, यावदोष्ठगत करिष्यामि । राजा ब्रह्मदत्त., नगरं काम्पिल्यम् । (बहुशस्तदेव पठित्वा) इदानी शृणोतु भवान् । अयि सुप्तोऽत्रभवान् । अतिशीतलेय वेला । आत्मनः प्रावारक गृहीत्वागमिष्यामि ।]

(निष्क्रान्तः)

( ततः प्रविशति वासवदत्ता आवन्तिकावेषेण, चेटी च )

**चेटी**—एदु एदु अय्या । दिढं खु भट्टिदारिआ सीसवेदणाए दुक्खाविदा । [ एत्वेत्वार्या । दृढ खलु भर्तृदारिका शीर्षवेदनया दुःखिता । ]

**वासवदत्ता**—हद्धि, कहिं सअणीअं रइदं पदुमावदीए । [ हा धिक्, कुत्र शयनीयं रचित पद्मावत्याः । ]

**चेटी**—समुद्दगिहके किळ सेज्जात्थिण्णा । [ समुद्रगृहके किल शय्यास्तीर्णा ।]

**वासवदत्ता**—तेण हि अग्गदो याहि । [ तेन ह्यग्रतो याहि । ]

( उभे परिक्रामतः )

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**King**—So [ is ] this.

**Viduṣaka**—Then, indeed, may your highness wait for a while, till ( *yāvat* ) I make [ it ] fixed on my lips [ that is, learn it by heart ] King Brahmadatta, city Kāmpilya ( *Many a time repeating the same* ) Now let your highness hear. Oh, his highness is asleep. Exceedingly chilly or cold [ is ] this time. Taking my covering or blanket I shall come.

( *Goes out* )

( *Then enters Vāsavadattā in the dress of a lady from Avanti, and a Maid* )

**Maid**—Let the worthy lady move, move. Excessively, indeed, [ is ] the princess suffering from headache.

**Vāsavadattā**—Alas, fie ! Where [ is ] the bed of Padmāvatī arranged ?

**Maid**—In the Ocean-House, I hear, [ is her ] bed spread.

**Vāsavadattā**—Then, indeed, go ahead or in front.

( *Both walk about* )

**चेटी**—इदं समुद्दगिहकं । पविसदु अय्या । जाव अहं वि सीसाणुळेवणं तुवारेमि । [इदं समुद्रगृहकम् । प्रविशत्वार्या । यावदहमपि शीर्षानुलेपनं त्वरयामि । ]
२७ ( निष्क्रान्ता )

**वासवदत्ता**—अहो, अकरुणा खु इस्सरा मे । विरहपय्युस्सुअस्स अय्य-उत्तस्स विस्समत्थाणभूदा इअं पि णाम पदुमावदी अस्सत्था जादा । जाव
३० पविसामि । ( प्रविश्यावलोक्य ) अहो परिजणस्स पमादो । अस्सत्थं पदुमावदिं केवळं दीवसहाअं करिअ परित्तजदि । इअं पदुमावदी ओसुत्ता । जाव उवविसामि । अहव अञ्ञासणपरिग्गहेण अप्पो विअ सिणेहो पडिभादि । ता इमस्सिं
३३ सय्याए उवविसामि । ( उपविश्य ) किं णु खु एदाए सह उवविसन्तीए अज्ज पहळादिदं विअ मे हिअअं । दिट्ठिआ अविच्छिण्णसुहणिस्सासा । णिव्वुत्तरोआए होदव्वं । अहव एअदेससंविभाअदाए सअणीअस्स सूएदि मं आळिङ्गेहि त्ति । जाव
३६ सइस्सं । ( शयनं नाटयति ) [ अहो, अकरुणाः खल्वीश्वरा मे । विरहपर्युत्सुकस्यार्य-पुत्रस्य विश्रामस्थानभूतेयमपि नाम पद्मावत्यवस्था जाता । यावत् प्रविशामि । ( प्रविश्यावलोक्य ) अहो परिजनस्य प्रमादः । अस्वस्था पद्मावती केवलं दीप-
३९ सहायां कृत्वा परित्यजति । इयं पद्मावत्यवसुप्ता । यावदुपविशामि । ( उपविश्य ) अथवान्यासनपरिग्रहेणाल्प इव स्नेहः प्रतिभाति । तदस्यां शय्यायामुपविशामि । किं नु खल्वेतया सहोपविशन्त्या अद्य प्रह्लादितमिव मे हृदयम् । दिष्ट्याविच्छिन्नसुखनिः-

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**Maid**—This [ १८ ] the Ocean-House. Let the worthy lady enter. In the meanwhile I also shall hurry up with the ointment for the head. ( *Goes out* )

**Vāsavadattā**—Oh ! Relentless or mercyless, indeed, [are] the gods to me ! Even this Padmāvatī, verily, who has become a source of comfort or relief to my noble lord, who is distressed owing to separation [ from me ], has grown uneasy I [ shall ] enter now ( *yāvat* ) ( *Entering and seeing* ) Oh, the carelessness of servants ! They leave Padmāvatī, who is ill, [ alone ], keeping only a lamp as a companion Here Padmāvatī is asleep. [ I shall ] just sit down. Or, by accepting another seat love appears [ to be ] as though small. Therefore, I shall sit on this bed. ( *Sitting* ) Why is it, indeed, I wonder ( *nu* ), that my heart is as though cooled or delighted, as I sit along with her [ on the same bed ] ? Fortunately, [ her ] breathing is unbroken and easy. [ Her ]

४२ श्वासा । निवृत्तरोगया भवितव्यम् । अथवैकदेशसविभागतया शयनीयस्य सूचयति मामालिङ्गेति । यावच्छयिष्ये । ] ( शयन नाटयति )

**राजा**—( स्वप्नायते ) हा वासवदत्ते ।

४५ **वासवदत्ता**—( सहसोत्थाय ) हं, अय्यउत्तो, ण हु पदुमावदी । किं णु खु दिट्ठम्हि । महन्तो खु अय्यजोअन्धराअणस्स पडिण्णाहारो मम दंसणेण णिप्फळो संवुत्तो । [ हम्, आर्यपुत्रः, न खलु पद्मावती । किं नु खलु दृष्टास्मि ।
४८ महान् खल्वार्ययौगन्धरायणस्य प्रतिज्ञाभारो मम दर्शनेन निष्फलः सवृत्त. । ]

**राजा**—हा अवन्तिराजपुत्रि ।

**वासवदत्ता**—दिट्ठिआ सिविणाअदि खु अय्यउत्तो । ण एत्थ कोच्चि
५१ जणो । जाव मुहुत्तअं चिट्ठिअ दिट्ठि हिअअं च तोसेमि । [ दिष्ट्या स्वप्नायते खल्वार्यपुत्रः । नात्र कश्चिज्जनः । यावन्मुहूर्तक स्थित्वा दृष्टि हृदय च तोषयामि । ]

**राजा**—हा प्रिये, हा प्रियशिष्ये, देहि मे प्रतिवचनम् ।

५८ **वासवदत्ता**—आळवामि भट्टा,आळवामि । [ आलपामि भर्तः, आलपामि । ]

**राजा**—किं कुपितासि ।

**वासवदत्ता**—ण हि ण हि, दुक्खिदाम्हि । [ न हि न हि, दुःखितास्मि । ]

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disease must have gone. Or, on account of one part of the bed having been left vacant ( *samvibhāgah* ) she suggests that I should embrace, or lie close to, her. So ( *yāvat* ) I shall lie down. ( *Acts lying down* )

**King**—( *Talks in sleep* ) Alas, Vāsavadattā !

**Vāsavadattā**—( *Suddenly getting up* ) Ah, [ it is ] my noble lord, not, indeed, Padmāvatī ! Am I, indeed, I wonder ( *nanu* ), seen ? Indeed, the great responsibility of worthy Yaugandharāyana's vow has become fruitless by my being seen.

**King**—Alas, daughter of the King of Avanti !

**Vāsavadattā**—I am glad ( *distyā* ) my noble lord is, indeed, talking in sleep No one [ is ] here So ( *yāvat* ) staying here for a while, I shall satisfy or appease [ my ] eyes and heart.

**King**—Alas, beloved ! dear pupil ! Give me a reply

**Vāsavadattā**—I am speaking, my lord, I am speaking

**King**—Are you angry ?

**Vāsavadattā**—Not, indeed ! Not, indeed ! I am grieved.

५७ **राजा**—यद्यकुपिता, किमर्थं नालंकृतासि ।

**वासवदत्ता**—इदो वरं किं । [ इतः परं किम् । ]

**राजा**—किं विरचिकां स्मरसि ।

६० **वासवदत्ता**—( सरोषम् ) आ अवेहि, इहावि विरचिआ ! [ आ अपेहि, इहापि विरचिका । ]

**राजा**—तेन हि विरचिकार्थं भवती प्रसादयामि । ( हस्तौ प्रसारयति )

६३ **वासवदत्ता**—चिरं ठिदह्मि । को वि मं पेक्खे । ता गमिस्सं । अहव, सय्यापळम्बिअं अय्यउत्तस्स हत्थं सअणीए आरोविअ गमिस्सं । [ चिरं स्थितास्मि । कोऽपि मां प्रेक्षेत । तद् गमिष्यामि । अथवा, शय्याप्रलम्बितमार्य-
६६ पुत्रस्य हस्तं शयनीय आरोप्य गमिष्यामि । ] ( तथा कृत्वा निष्क्रान्ता )

**राजा**—( सहसोत्थाय ) वासवदत्ते, तिष्ठ तिष्ठ । हा धिक् ।

**निष्क्रामन् संभ्रमेणाहं द्वारपक्षेण ताडितः ।**
**ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥ ७ ॥**

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**King**—If you are not angry, why have you not put on ornaments?

**Vāsavadattā**—What else than this [ grief due to separation from you could be the cause of my not putting ornaments on ]?

**King**—Do you remember Viracikā?

**Vāsavadattā**—Ah! Go away. Even here Viracikā [ is in your thoughts ]!

**King**—Then, indeed, for the sake of Viracikā I implore or propitiate your ladyship. ( *Stretches out his hands* )

**Vāsavadattā**—[ Too ] long have I stayed [ here ] Some one might see me. Therefore, I shall go Or, having placed on the bed my noble lord's hand, which is hanging from the bed, I shall go. ( *Doing so, she goes out* )

**King**—( *Suddenly getting up* ) Vāsavadattā, stay, stay. Alas, fie!

Rushing out in haste, I am struck by a panel of the door. Therefore, I do not know clearly or for certain whether this [ vision ] is a reality or [ only ] my heart's desire or longing. 7

( प्रविश्य ) **विदूषकः**—अइ, पडिबुद्धो अत्तभवं। [ अयि, प्रतिबुद्धोऽत्रभवान्। ]

**राजा**—वयस्य, प्रियमावेदये। धरते खलु वासवदत्ता।

३ **विदूषकः**—अविहा वासवदत्ता। कहिं वासवदत्ता। चिरा खु उवरदा वासवदत्ता। [ अविधा वासवदत्ता। कुत्र वासवदत्ता। चिरात् खलूपरता वासवदत्ता। ]

**राजा**—वयस्य, मा मैवं।

**शय्यायामवसुतं मां बोधयित्वा सखे गता।**
**दग्धेति ब्रुवता पूर्वं वञ्चितोऽस्मि रुमण्वता॥ ८॥**

**विदूषकः**—अविहा, असम्भावणीअं एदं। न। आ। उदअहाणसङ्कित्तणेण तत्तहोदि चिन्तअन्तेण सा सिविणे दिट्ठा भवे। [ अविधा, असंभावनीयमेतद्। ३ न। आ। उदकस्नानसंकीर्तनेन तत्रभवती चिन्तयता सा स्वप्ने दृष्टा भवेत्। ]

**राजा**—एवं, मया स्वप्नो दृष्टः।

**यदि तावदयं स्वप्नो धन्यमप्रातबोधनम्।**
**अथायं विभ्रमो वा स्याद् विभ्रमो ह्यस्तु मे चिरम्॥ ९॥**

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( *Entering* ) **Vidūṣaka**—Oh, his highness [ is ] awakened!

**King**—Friend, I tell [ you ] good or welcome [ news ]. Vāsavadattā, indeed, is alive

**Vidūṣaka**—Alas, Vāsavadattā! Where [ is ] Vāsavadattā? Long, indeed, is Vāsavadattā dead!

**King**—Friend, no, [ say ] not so.

Having awakened me, who was asleep on the bed, friend, [ she ] went [ away ]. I am deceived by Rumanvat, who said before that she was burnt [ to death ]. 8

**Vidūṣaka**—Alas, this [ is ] impossible. [ Is it ] not? I see (*ā*) She must have been seen in a dream [ by your highness, ] who has been thinking of her ladyship on account of [ my ] mention of the bathing pools [ in Ujjayinī ]

**King**—So, a dream was seen by me!

If, in the first place ( *tāvat* ) this were a dream, blissful [ would it be ] not to be awakened. Next ( *atha* ) if, in the alternative ( *athā* ), it were an illusion, illusion, indeed, should be mine for long. 9

**विदूषकः**—भो, वअस्स, एदस्सिं णअरे अवन्तिसुन्दरी णाम जक्खिणी पडिवसदि । सा तुए दिट्ठा भवे । [भोः, वयस्य, एतस्मिन् नगरेऽवन्तिसुन्दरी नाम यक्षिणी प्रतिवसति । सा त्वया दृष्टा भवेत् । ]

**राजा**—न, न ।

**स्वप्नस्यान्ते विबुद्धेन नेत्रविप्रोषिताञ्जनम् ।**
**चारित्रमपि रक्षन्त्या दृष्टं दीर्घालकं मुखम् ॥ १० ॥**

अपि च वयस्य, पश्य पश्य ।

**योऽयं संत्रस्तया देव्या तया बाहुर्निपीडितः ।**
**स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥ ११ ॥**

**विदूषकः**—मा दाणिं भवं अणत्थं चिन्तिअ । एदु एदु भवं । चउस्साळं पविसामो । [ मेदानी भवाननर्थं चिन्तयित्वा । एत्वेतु भवान् । चतुःशालं प्रविशावः । ]

( प्रविश्य ) **कान्चुकीयः**—जयत्वार्यपुत्रः । अस्माकं महाराजो दर्शको

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**Vidūṣaka**—O friend, in this city lives a fairy, named Avantisundarī She must have been seen by you.

**King**—No, no

By me, who awoke at the end of sleep, was seen the face, which had banished or discarded collyrium from the eyes [ and ] whose hair were [ hanging ] long [ being unbraided ], of [ her ] who was guarding or preserving [ her ] character also. 10

Moreover, friend, see, see.

This arm, which was pressed by that queen [ Vāsavadattā ], alarmed or frightened [ as to whether I would be awakened ], [ and ] which received the touch even in sleep, does not [ yet ] give up the standing-on-end of the hair or horripilation 11

**Vidūṣaka**—Let not your highness think of improper things or absurdities now Let your highness move, move We shall enter the quadrangle

( *Entering* ) **Chamberlain**—May my noble lord be victorious. Our great King Darśaka says to your highness. 'Here,

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१ 'मा दाणिं भवं अत्ताणं ओहसिअ कादु । किन्तु इमस्सिं राअउले [ मा इदानीं भवान् आत्मानमपहसनीयं कर्तुम् । किन्तु अस्मिन् राजकुले ]' इति पाठः 'एदस्मि णअरे [ एतस्मिन् नगरे ]' इत्यस्य स्थाने क्वचिद् दृश्यते

भवन्तमाह 'एष खलु भवतोऽमात्यो रुमण्वान् महता बलसमुदयेनोपयातः खल्वारुणिमभिघातयितुम् । तथा हस्त्यश्वरथपदातीनि मामकानि विजयाङ्गानि संनद्धानि । तदुत्तिष्ठतु भवान् । अपि च,

भिन्नास्ते रिपवो भवद्गुणरताः पौराः समाश्वासिताः
पार्ष्णीं यापि भवत्प्रयाणसमये तस्या विधानं कृतम् ।
यद् यत् साध्यमरिप्रमाथजननं तत् तन्मयानुष्ठितं
तीर्णा चापि बलैर्नदी त्रिपथगा वत्साश्च हस्ते तव ॥ १२ ॥

राजा—( उत्थाय ) बाढम् । अयमिदानीम्,

उपेत्य नागेन्द्रतुरंगतीर्णे तमारुणिं दारुणकर्मदक्षम् ।
विकीर्णबाणोग्रतरङ्गभङ्गे महार्णवाभे युधि नाशयामि ॥१३॥

( निष्क्रान्ताः सर्वे )

## इति पञ्चमोऽङ्कः

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indeed, your highness's minister Rumanvat has arrived near with a large body of troops, verily to strike a blow at Āruni. Likewise ( *tathā*) my own victorious constituents of the army, elephants, horses, chariots and foot-soldiers or infantry, are ready. Therefore, may your highness arise Moreover,

Your enemies have been divided [Your] citizens or subjects, devoted to you on account of [your] virtues, have been inspired with confidence or reassured Measures ( *vidhānam* ) have been taken for [protecting] that rear ( *pārṣnī* ) which [would require to be so protected] at the time of your march Whatever is possible to accomplish, for effecting the destruction of the enemy, all that has been done by me. And even the three-path-going river [namely, the Ganges] has been crossed by [our] forces. And [the country of] the Vatsas [is] in your hand. 12

**King**—Certainly. Here now,

Having encountered that Āruni, who is adept or skilful in performing dreadful deeds, I shall destroy [him] in the battle, which is crossed over or won with lordly elephants and horses [also punningly, in which water-horses or hyppopotami resembling lordly elephants float], in which arrows resembling pieces of furious waves are scattered all round [also punningly, in which furious broken waves resembling arrows are scattered] [and] which [hence] is like a mighty ocean. 13

( *All go out* )

END OF FIFTH ACT

# षष्ठोऽङ्कः

( ततः प्रविशति काञ्चुकीयः )

**काञ्चुकीयः**—क इह भोः, काञ्चनतोरणद्वारमशून्यं कुरुते ।

३ ( प्रविश्य ) **प्रतीहारी**—अय्य, अहं विजआ । किं करीअदु । ( आर्य, अह विजया । कि क्रियताम् । ]

**काञ्चुकीयः**—भवति, निवेद्यतां निवेद्यतां वत्सराज्यलाभप्रवृद्धोदयायोद-

६ यनाय ' एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तः, तत्र-भवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री, प्रतीहारमुप-स्थितौ ' इति ।

९ **प्रतीहारी**—अय्य, अदेसकाळो पडिहारस्स । [आर्य, अदेशकालः प्रतीहारस्य ।]

**काञ्चुकीयः**—कथमदेशकालो नाम ।

**प्रतीहारी**—सुणादु अय्यो । अज्ज भट्टिणो सुंआमुणप्पासादगदेण केण वि

२ वीणा वादिदा । तं च सुणिअ भट्टिणा भणिअं ' घोसवदीए सद्दो विअ सुणी-

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## SIXTH ACT

( *Then enters the Chamberlain* )

**Chamberlain**—Who, here, ho, is occupying [ that is, is on duty at ] the portal of the Golden Arch ?

( *Entering* ) **Portress**—Worthy sir, [ it is ] I, Vijayā. What is to be done ?

**Chamberlain**—Lady, let it be reported, be reported to Udayana, whose prosperity has increased by the acquisition of the kingdom of Vatsa, thus . ' Here, indeed, has arrived a Chamberlain, having the name of ( *sagotra* ) Raibhya from the presence of Mahāsena ; and the worthy lady, named Vasundharā, the nurse of Vāsavadattā, sent by her ladyship Angāravatī; [ they are ] standing at the door-region.'

**Portress**—Worthy sir, [ this is ] not a proper place and time for a message ( *pratīhārah* ).

**Chamberlain**—How, possibly ( *nāma* ), not a proper place and time ?

**Portress**—May the worthy sir listen. Today some one, going to the Suyāmuna Palace played on the lute for [ the delecta-

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१ ' सुय्यामुहप्पासाद० ( सूर्यामुखप्रासाद० ) ' इत्यपि पाठः.

अदि ' त्ति । [ श्रुणेत्वार्यः । अद्य भर्तुः सुयामुनप्रासादगतेन केनापि वीणा वादिता । तां च श्रुत्वा भर्त्रा भणितं ' घोषवत्याः शब्द इव श्रूयत ' इति । ]

१५ **काञ्चुकीयः**—ततस्ततः ।

**प्रतीहारी**—तदो तहिं गच्छिअ पुच्छिदो ' कुदो इमाए वीणाए आगमो ' त्ति । तेण भणिअं ' अह्मेहिं णम्मदातीरे कुय्यगुम्मळग्गा दिट्ठा । जइ प्पओअणं १८ इमाए, उवणीअदु भट्टिणो ' त्ति । तं च उवणीदं अङ्के करिअ मोहं गदो भट्टा । तदो मोहप्पच्चागदेण बप्फपय्याउळेण मुहेण भट्टिणा भणिअं ' दिट्ठासि घोसवदि, सा हु ण दिस्सदि ' त्ति । अय्य, ईदिसो अणवसरो । कहं णिवेदेमि ।

२१ [ ततस्तत्र गत्वा पृष्टः ' कुतोऽस्या वीणाया आगम ' इति । तेन भणितम् ' अस्माभिर्नर्मदातीरे क्रूर्चगुल्मलग्ना दृष्टा । यदि प्रयोजनमनया, उपनीयतां भर्त्रे ' इति । तां चोपनीतामङ्के कृत्वा मोहं गतो भर्ता । ततो मोहप्रत्यागतेन बाष्पपर्या- २४ कुलेन मुखेन भर्त्रा भणितं ' दृष्टासि घोषवति, सा खलु न दृश्यते ' इति । आर्य, ईदृशोऽनवसरः । कथं निवेदयामि । ]

**काञ्चुकीयः**—भवति, निवेद्यताम् । इदमपि तदाश्रयमेव ।

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tion of ] my Master And having heard it my Master said, thus · '[ Something ] like the sound of Ghosavatī is heard.'

**Chamberlain**—Then, [ what ] then ?

**Portress**—Then [ that some one ] was asked [ by a servant ], going there, thus ' Whence did this lute come [ to you ]?' He said, thus: '[ This lute ] was seen by us, lying in, or sticking to, a thicket of grass on the bank of the Narmadā. If a purpose [ can be served ] with this, let it be taken to the Master.' And placing it, which was brought [ near him ], on his lap, my Master went off in a swoon. Then, my Master, who recovered, or came back, from [ his ] swoon, said, with his face distressed with tears, thus: ' You are seen, [ O ] Ghosavatī, [ but ] she [ namely, Vāsavadattā ] is, indeed, not seen!' Worthy sir, such [ is ] the improper time. How [ can I ] announce ?

**Chamberlain**—Lady, let it be reported. This also depends just on that [ that is, refers to the same topic ].

२७ प्रतीहारी—अय्य, इअं णिवेदेमि । एसो भट्टा सुंआमुणप्पासादादो ओदरइ । ता इह एव्व णिवेइस्सं । [ आर्य इयं निवेदयामि । एष भर्ता सुयामुनप्रासादादवतरति । तदिहैव निवेदयिष्यामि । ]

**काञ्चुकीयः**—भवति, तथा ।

( उभौ निष्क्रान्तौ )

## इति मिश्रविष्कम्भकः

( ततः प्रविशति राजा विदूषकश्च )

**राजा**—

श्रुतिसुखनिनदे, कथं नु देव्या
रतनयुगले जघनस्थले च सुप्ता ।
विहगगणरजोविकीर्णदण्डा
प्रतिभयमध्युषितास्यरण्यवासम् ॥ १ ॥

अपि च, आस्निग्धासि घोषवति, या तपस्विन्या न स्मरसि,

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**Portress**—Worthy sir, here I announce Here the Master is descending from the Suyāmuna Palace Therefore, just here I shall report [ to him ]

**Chamberlain**—Lady, [ do ] so

( *Both go out* )

END OF MIXED PRELUDE

( *Then enters the King and Vidūsaka* )

**King**—

[ O my lute, ] whose tunes or notes are pleasing to the ear, how possibly ( *nu* ) could [ you, ] who [ once ] slept on the pair of breasts and the broad hips of the queen [ Vāsavadattā ], undergo or suffer the dreadful residence in the forest, with [ your ] staff scattered over with dust by flights or groups ( *gaṇah* ) of birds? 1

Moreover, wanting in affection [ you ] are, [ O ] Ghosavatī [ you ] who remember not the poor lady's

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१ ' सुय्यामुहुप्पासादादो ( सूर्यामुखप्रासादात् ) ' इत्यपि पाठः.

श्रोणीसमुद्ग्रहनपार्श्वनिपीडितानि
खेदस्तनान्तरसुखान्युपगूहितानि।
उद्दिश्य मां च विरहे परिदेवितानि
वाद्यान्तरेषु कथितानि च सस्मितानि ॥ २ ॥

**विदूषकः**—अळं दाणिं भवं अदिमत्तं सन्तप्पिअ । [ अलमिदानीं भवान-तिमात्रं संतप्य । ]

३ **राजा**—वयस्य, मा मैवं,

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥ ३ ॥

वसन्तक, शिल्पिजनसकाशान्नवयोगां घोषवतीं कृत्वा शीघ्रमानय ।

**विदूषकः**—जं भवं आणवेदि । [ यद् भवानाज्ञापयति । ]

३ ( वीणा गृहीत्वा निष्क्रान्तः )

( प्रविश्य ) **प्रतीहारी**—जेदु भट्टा । एसो खु महासेणस्स सआसादो रब्भसगोत्तो कञ्चुईओ देवीए अङ्गारवदीए पेसिदो अय्या वसुन्धरा णाम वास-
६ वदत्ताधत्ती अ पडिहारं उवट्ठिदो । [ जयतु भर्ता । एष खलु महासेनस्य सका-

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Carrying [you] on [her] lap (*śroṇī*) and pressing [you] by [her] sides, happy embraces between the breasts in weariness, and lamentations with reference to me in separation, and talks accompanied by smiles in the intervals of [the playing on] the lute 2

**Vidūṣaka**—Enough now of your highness sorrowing beyond measure

**King**—Friend, no, [say] not thus,

My passion, that had slept for long, has been awakened by the lute But I see not the queen to whom Ghosavatī was [so] dear 3

Vasantaka, getting [lit making] Ghosavatī repaired (*navayogah*) at the hands of some artist, bring [her here] quickly.

**Vidūṣaka**—As your highness commands

( *Taking the lute, goes out* )

( *Entering* ) **Portress**—May the Master be victorious Here, indeed, have arrived at the door (*pratīhārah*) a Chamberlain, having the name of Raibhya, from the presence of Mahāsena

शाद् रैभ्यसगोत्रः काञ्चुकीयो देव्याङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतिहारमुपस्थितौ । ]

५ **राजा**—तेन हि पद्मावती तावदाहूयताम् ।

**प्रतीहारी**—जं भट्टा आणवेदि [ यद् भर्ताज्ञापयति । ] ( निष्क्रान्ता )

**राजा**—किं नु खलु शीघ्रमिदानीमयं वृत्तान्तो महासेनेन विदितः ।

१२ ( ततः प्रविशति पद्मावती प्रतीहारी च )

**प्रतीहारी**—एदु एदु भट्टिदारिआ । [ एत्वेतु भर्तृदारिका । ]

**पद्मावती**—जेदु अय्यउत्तो । [ जयत्वार्यपुत्रः । ]

१५ **राजा**—पद्मावति, किं श्रुतं महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तः, तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री, प्रतिहारमुपस्थिताविति ।

१८ **पद्मावती**—अय्यउत्त, पिअं मे ञादिकुळस्य कुसळवुत्तन्तं सोदुं । [ आर्यपुत्र, प्रियं मे ज्ञातिकुलस्य कुशलवृत्तान्तं श्रोतुम् । ]

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and the worthy lady, named Vasundharā, the nurse of Vāsavadattā, sent by Queen Angāravatī.

**King**—Then, indeed, let Padmāvatī be called.

**Portress**—As the Master commands

(*Goes out*

**King**—Was [it,] indeed, I wonder (*nu*), [that] this news [namely, my marriage with Padmāvatī] now was [so] quickly learnt by Mahāsena?

(*Then enters Padmāvatī and the Portress*)

**Portress**—May the princess move, move.

**Padmāvatī**—May my noble lord be victorious.

**King**—Padmāvatī, have you heard that a Chamberlain having the name of Raibhya, has arrived from the presence of Mahāsena, and the worthy lady, named Vasundharā, the nurse of Vāsavadattā, sent by her ladyship Angāravatī; [and] that [they] are standing near the door.

**Padmāvatī**—Noble my lord, dear or pleasant [will it be] for me to hear the news of the well-being or safety of my relatives.

**राजा**—अनुरूपमेतद् भवत्याभिहितं 'वासवदत्तास्वजनो मे स्वजन' इति
२१ पद्मावति, आस्यताम् । किमिदानी नास्यते ।

**पद्मावती**—अय्यउत्त, किं मए सह उवविट्ठो एदं जणं पेक्खिस्सदि । [ आर्य-पुत्र, किं मया सहोपविष्ट एत जनं प्रेक्षिष्यते । ]

२२ **राजा**—कोऽत्र दोषः ।

**पद्मावती**—अय्यउत्तस्स अवरो परिग्गहो त्ति [1]उदासीणं विअ होदि । [ आर्य पुत्रस्यापरः परिग्रह इत्युदासीनमिव भवति । ]

२७ **राजा**—कलत्रदर्शनार्हं जनं कलत्रदर्शनात् परिहरतीति बहुदोषमुत्पादयति । तस्मादास्यताम् ।

**पद्मावती**—जं अय्यउत्तो आणवेदि । ( उपविश्य ) अय्यउत्त, तादो वा
३० अम्बा वा किं णु खु भाणिस्सदि त्ति आविग्गा विअ संवुत्ता । [ यदार्यपुत्र आज्ञापयति । ( उपविश्य ) आर्यपुत्र, तातो वाम्बा वा किं नु खलु भणिष्यती-त्याविग्नेव संवृत्ता । ]

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**King**—Worthy [ is] this [ that ] has been said by your ladyship, namely (*iti*), 'The relatives of Vāsavadattā are my relatives.' Padmāvatī, be seated. Why now do you not take a seat?

**Padmāvatī**—Noble my lord, will [your highness,] seated with me, see these people?

**King**—What harm [ is ] here?

**Padmāvatī**—My noble lord has taken another wife (*parigrahah*) —for this reason (*iti*) [ it ] would be [showing] some (*iva*) indifference or callousness [ if these people were received in my presence ]

**King**—[ But they ] would find many [ that is, greater ] faults [ with me ] for the reason (*iti*) 'He keeps away, or wards off, from the sight of [ his ] wife, people, who are entitled [ lit. fit ] to see [ his ] wife' Therefore, be seated.

**Padmāvatī**—As my noble lord commands. ( *Sitting* ) What, indeed, would father or mother possibly (*nu*) say—at this thought (*iti*) I have become somewhat or a little (*iva*) apprehensive.

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१ 'ण सिळाहणीयं विअ ( न स्नेहनीयं स्पृहणीयं वा इव ) इत्यपि पाठः.

३३ **राजा**—पद्मावति, एवमेतत् ।

किं वक्ष्यतीति हृदयं परिशङ्कितं मे
कन्या मयाप्यपहृता न च रक्षिता सा ।
भाग्यैश्चलैर्महदवाप्तगुणोपघातः
पुत्र पितुर्जनितरोष इवास्मि भीत ॥ ४ ॥

**पद्मावती**—ण किं वि सक्कं रक्खिदुं पत्तकाळे । [ न किमपि शक्यं रक्षितुं प्राप्तकाले । ]

३ **प्रतीहारी**—एसो कञ्चुईओ धत्ती अ पडिहारं उवट्ठिदा । [ एष काञ्चुकीयो धात्री च प्रतिहारमुपस्थितौ । ]

**राजा**—शीघ्रं प्रवेश्यताम् ।

६ **प्रतीहारी**—जं भट्टा आणवेदि । [ यद् भर्ताज्ञापयति । ] ( निष्क्रान्ता )

( ततः प्रविशति काञ्चुकीयो धात्री प्रतीहारी च )

**काञ्चुकीयः**—भोः,

सबन्धिराज्यमिदमेत्य महान् प्रहर्ष-
स्मृत्वा पुनर्नृपसुतानिधनं विषादः ।

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**King**—Padmāvatī, so [ is ] this.

'What would [ he ] say ?'—at this thought ( *iti* ) my heart is full of fear or misgivings And that daughter [of his ], though seduced or carried away by me, was not protected. [ I, ] who have suffered or received a great blow to [my] virtues owing to fickle fortune, am afraid, like a son who has roused or created the wrath of [ his ] father. 4

**Padmāvatī**—It is not possible to protect anything at all ( *kim api* ), when [ its ] time [ of destruction ] has arrived.

**Portress**—Here the Chamberlain and the nurse are standing at the door.

**King**—Let [ them ] be quickly ushered in.

**Portress**—As my Master commands. ( *Goes out* )

( *Then enters the Chamberlain, the Nurse and the Portress* )

**Chamberlain**—Oh,

Coming to this kingdom of [ our ] relatives, [ I feel ] great joy. But, remembering the death of [ our ] princess [ that is, Vāsavadattā ], [ I feel ] sadness or dejection. What, indeed, [ O ] Fate, would not have been done by

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१ ' महद्वाप्य गुणोपघातम् ' इत्यपि पाठः.

किं नाम दैव, भवता न कृतं यदि स्याद्
राज्यं परैरपहृतं कुशलं च देव्याः ॥ ५ ॥

**प्रतीहारी**—एसो भट्टा, उवसप्पदु अय्यो । [ एष भर्ता, उपसर्पत्वार्यः । ]

**काञ्चुकीयः**—( उपेत्य ) जयत्वार्यपुत्रः ।

**धात्री**—जेदु भट्टा । [ जयतु भर्ता । ]

**राजा**—( सबहुमानम् ) आर्य,

पृथिव्यां राजवंश्यानामुदयास्तमयप्रभुः ।
अपि राजा स कुशली मया काङ्क्षितबान्धव ॥ ६ ॥

**काञ्चुकीयः**—अथ किम् । कुशली महासेनः । इहापि सर्वगतं कुशलं पृच्छति ।

**राजा**—( आसनादुत्थाय ) किमाज्ञापयति महासेनः ।

**काञ्चुकीयः**—सदृशमेतद् वैदेहीपुत्रस्य । नन्वासनस्थेनैव भवता श्रोतव्यो महासेनस्य संदेशः ।

**राजा**—यदाज्ञापयति महासेनः । ( उपविशति )

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you, if the kingdom taken away or seized by the enemies had been safe or secured ( *kuśalam* ) and [ if it had been well ] with the queen [ that is, Vāsavadattā ] ? 5

**Portress**—Here is our Master. May the worthy sir move near.

**Chamberlain**—( *Going near* ) May the noble lord be victorious.

**Nurse**—May the Master be victorious.

**King**—( *With great respect* ) Sir,

Is that king, the master of the rise and fall of royal personages on the earth, whose relationship was desired or sought by me, well? 6

**Chamberlain**—What then? Well [ is ] Mahāsena. [ He ] inquires the welfare, belonging to all, here also.

**King**—( *Rising up from the seat* ) What does Mahāsena command?

**Chamberlain**—Worthy [ is ] this of the son of the princess of Videha. Pray ( *nanu* ), the message of Mahāsena should be heard by your highness, [ while ] just seated on the seat.

**King**—As Mahāsena commands. ( *Sits down* )

**काञ्चुकीयः**—दिष्ट्या परैरपहृतं राज्यं पुनः प्रत्यानीतामिति । कुतः,

कातरा येऽप्यशक्ता वा नोत्साहस्तेषु जायते ।
प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव भुज्यते ॥ ७ ॥

**राजा**—आर्य, सर्वमेतन्महासेनस्य प्रभावः । कुतः,

अहमवजित पूर्वं तावत् सुतैः सह लालितो
दृढमपहृता कन्या भूयो मया न च रक्षिता ।
निधनमपि च श्रुत्वा तस्यास्तथैव मयि स्वता
ननु यदुचितान् वत्सान् प्राप्तुं नृपोऽत्र हि कारणम् ॥ ८ ॥

**काञ्चुकीयः**—एष महासेनस्य संदेशः । देव्याः संदेशमिहात्रभवती कथयिष्यति ।

**राजा**—हा अम्ब,

षोडशान्तःपुरज्येष्ठा पुण्या नगरदेवता ।
मम प्रवासदुःखार्ता माता कुशलिनी ननु ॥ ९ ॥

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**Chamberlain**—Congratulations (*distyā*), because (*iti*) the kingdom, taken away by the enemies, has been brought back or regained. For,

[Those,] who are timid, or weak also—in them no energy arises. Indeed (*hi*), the glory of a king is enjoyed by only the energetic or enterprising. 7

**King**—Sir, all this [is due to] the prowess of Mahāsena For,

Formerly, I was just vanquished or subdued, [but then] was greatly (*drdham*) fondled along with [his] sons. [His] daughter was taken away, but (*ca*) again was not protected by me. And hearing even of her death, exactly the same affection (*svatā*) [he shows] towards me. Well, whatever [I had] in order to regain my own (*ucita*) Vatsas, here, indeed, the king [namely, Mahāsena, is the] cause 8

**Chamberlain**—This [is] the message of Mahāsena. The queen's message, this lady, here, will tell

**King**—Alas, mother!

The eldest or chief of the sixteen queens, the holy goddess of the city, who was afflicted with grief at my departure, the mother—[is she] well? 9

**धात्री**—अरोआ भट्टिणी भट्टारं सव्वगदं कुसळं पुच्छदि । [ अरोगा भट्टिनी भर्तारं सर्वगतं कुशलं पृच्छति । ]

**राजा**—सर्वगतं कुशलमिति । अम्ब, ईदृशं कुशलम् ।

**धात्री**—मा दाणि भट्टा अदिमत्तं सन्ताप्पिदुं । [ मेदानी भर्तातिमात्र संतप्तुम् । ]

**काञ्चुकीयः**—धारयत्वार्यपुत्रः । उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमानार्यपुत्रेण । अथवा ।

क॰ कं शक्तो रक्षितुं मृत्युकाले रज्जुच्छेदे के घटं धारयन्ति ।
एवं लोकस्तुल्यधर्मा वनानां काले काले छिद्यते रुह्यते च ॥ १० ॥

**राजा**—आर्य, मा मैवं,

महासेनस्य दुहिता शिष्या देवी च मे प्रिया ।
कथं सा न मया शक्या स्मर्तुं देहान्तरेष्वपि ॥ ११ ॥

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**Nurse**—My mistress, who is free from disease [that is, is doing well], asks the Master welfare, pertaining to all.

**King**—Welfare pertaing to *all*—is it (*iti*)? Mother, such is that welfare!

**Nurse**—Let not the Master torment [himself] beyond measure now.

**Chamberlain**—Let the noble lord take courage Though dead, the daughter of Mahāsena [is] not [really] dead, [when she is] being thus sympathised, or mourned for, or grieved for, by the noble lord. Or rather,

Who can protect whom at the time of death? Who can support or hold up the picher, when the rope is broken or snapped asunder? Thus, the world has characteristics similar with forests In a season [it, that is, a forest] is hewn or cut down, in a season [it] grows 10

**King**—Worthy sir, no, [say] not so

The daughter of Mahāsena, my pupil and beloved queen—how is it possible that she would not be remembered by me even in other bodies? 11

**धार्त्री**—आह भट्टिणी 'उवरदा वासवदत्ता। मम वा महासेणस्स वा जादिसा गोवाळअपाळआ, तादिसो एव्व तुमं पुढमं एव्व अभिप्पेदो जामादुअत्ति। एदिणिमित्तं उज्जइणि आणीदो। अणग्गिसक्खिअं वीणाववदेसेण दिण्णा। अत्तणो चवळदाए अणिव्वुत्तविवाहमङ्गळो एव्व गदो। अह अ अह्मेहि तव अ वासवदत्ताए अ पडिकिदि चित्तफळआए आळिहिअ विवाहो णिव्वुत्तो। एसा चित्तफळआ तव सआसं पेसिदा। एदं पेक्खिअ णिव्वुदो होहि।' [ आह भट्टिनी 'उपरता वासवदत्ता। मम वा महासेनस्य वा यादृशौ गोपालकपालकौ, तादृश एव त्व प्रथममेवाभिप्रेतो जामातेति। एतन्निमित्तमुज्जयिनीमानीतः। अनग्निसाक्षिकं वीणाव्यपदेशेन दत्ता। आत्मनश्चपलतयानिर्वृत्तविवाहमङ्गल एव गतः। अथ चावाभ्यां तव च वासवदत्तायाश्च प्रतिकृतिं चित्रफलकायामालिख्य विवाहो निर्वृत्तः। एषा चित्रफलका तव सकाशं प्रेषिता। एता प्रेक्ष्य निर्वृतो भव।' ]

**राजा**—अहो अतिस्निग्धमनुरूपं चाभिहितं तत्रभवत्या।

**वाक्यमेतत् प्रियतरं राज्यलाभशतादपि।**
**अपराद्धेष्वपि स्नेहो यदस्मासु न विस्मृतः॥ १२॥**

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**Nurse**—Says the Mistress—'Dead [ is ] Vāsavadattā. You, who are exactly like (*tādṛśa eva*) what Gopālaka and Pālaka are to me or Mahāsena, were from the very first (*pūrvam eva*) intended as [ our ] son-in-law For this purpose [ you ] were brought to Ujjayinī. Without the fire as witness [ Vāsavadattā was ] given to you under the guise of [ learning to play on ] the lute [ But ] owing to your impetuosity [ you ] went away, even without the auspicious rite of marriage having been performed. And, then, having drawn the portrait of yourself and of Vāsavadattā on a picture-board, the marriage was performed or celebrated by us This picture-board is sent near you [ now ] Seeing this be consoled or composed'.

**King**—Oh, [ how ] very affectionate and appropriate [ is ] the utterance of her ladyship.

This sentence [ is ] dearer [ to me ] than even a hundred acquisitions of kingdoms, since [ it shows that ] affection towards us has not been forgotten, though we have committed offence. 12

**पद्मावती**— अय्यउत्त, चित्तगदं गुरुअणं पेक्खिअ अभिवादेदुं इच्छामि । [ आर्यपुत्र, चित्रगत गुरुजनं प्रेक्ष्य अभिवादयितुमिच्छामि । ]

३ **धात्री**—पेक्खदु पेक्खदु भट्टिदारिआ । [ प्रेक्षता प्रेक्षता भर्तृदारिका ] (चित्रफलकां दर्शयति )

**पद्मावती**—( दृष्ट्वा आत्मगतम् ) हं, अदिसदिसी खु इअं अय्याए आवन्ति-

६ आए । ( प्रकाशम् ) अय्यउत्त, सदिसी खु इअं अय्याए । [( दृष्ट्वा आत्मगतम् ) हम्, अतिसदृशी खल्वियमार्याया आवन्तिकायाः । ( प्रकाशम् ) आर्यपुत्र, सदृशी खल्वियमार्यायाः । ]

९ **राजा**—न् सदृशी । सैवेति मन्ये । भोः कष्टम् ।

**अस्य स्निग्धस्य वर्णस्य विपत्तिर्दारुणा कथम् ।**
**इदं च मुखमाधुर्यं कथं दूषितमग्निना ॥ १३ ॥**

**पद्मावती**—अय्यउत्तस्स पडिकिदिं पेक्खिअ जाणामि इअं अय्याए सदिसी ण वेत्ति । [ आर्यपुत्रस्य प्रतिकृतिं प्रेक्ष्य जानामीयमार्याया सदृशी न वेति । ]

३ **धात्री**— पेक्खदु पेक्खदु भट्टिदारिआ । [ प्रेक्षता प्रेक्षता भर्तृदारिका । ]

**पद्मावती**—( दृष्ट्वा ) अय्यउत्तस्स पडिकिदीए सदिसदाए जाणामि इअं अय्याए सदिसि त्ति । [ आर्यपुत्रस्य प्रतिकृत्याः सदृशतया जानामीयमार्याया

६ सदृशीति । ]

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**Padmāvatī**—Noble my lord, having seen the elder person [ namely, Vāsavadattā ], painted ( *gata* ) in the picture, [ I ] desire to salute [ her ]

**Nurse**—Let the princess see, see ( *Shows the picture-board* )

**Padmāvatī**—( *Seeing to herself* ) Oh, very similar, indeed, [ is ] this [ portrait ] to the worthy Āvantikā ( *Aloud* ) Noble my lord, [ is ] this [ portrait ] really similar to the noble lady, [ namely, Vāsavadattā ]?

**King**—Not similar [ It is ] she herself Oh, alas !

How could dreadful calamity [ overtake or befall ] this smooth or delicate complexion ? And how was this sweetness of face spoiled or marred by fire ? 13

**Padmāvatī**—Having seen the portrait of my noble lord, I shall know whether this [ is ] similar to the noble lady or not.

**Nurse**—Let the princess see, see.

**Padmāvatī**—Owing to the similarity of the portrait of my noble lord, I know that this [ portrait is ] similar to the noble lady.

**राजा**—देवि चित्रदर्शनात् प्रभृति प्रहृष्टोद्विग्नामिव त्वां पश्यामि । किमिदम् ।

**पद्मावती**—अय्यउत्त, इमाए पडिकिदीए सदिसी इह एव्व पडिवसदि । [ आर्य-
५ पुत्र, अस्याः प्रतिकृत्याः सदृशीहैव प्रतिवसति । ]

**राजा**—किं वासवदत्तायाः ।

**पद्मावती**—आम । [ आम् ]

१२ **राजा**—तेन हि शीघ्रमानीयताम् ।

**पद्मावती**—अय्यउत्त, मम कण्णाभावे केणवि बह्मणेण मम भइणिअत्ति ण्णासो णिक्खित्तो । पोसिदभत्तुआ परपुरुसदंसणं परिहरदि । ता अय्यं मए
१५ सह आअदं पेक्खिअ जाणादु अय्यउत्तो । [ आर्यपुत्र, मम कन्याभावे केनापि ब्राह्मणेन मम भगिनिकेति न्यासो निक्षिप्तः । प्रोषितभर्तृका परपुरुषदर्शनं परिहरति । तदार्या मया सहागतां प्रेक्ष्य जानात्वार्यपुत्रः । ]

**राजा**—

**यदि विप्रस्य भगिनी व्यक्तमन्या भविष्यति ।**
**परस्परगता लोके दृश्यते रूपतुल्यता ॥ १४ ॥**

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**King**—My queen, from [ the time ] you saw the picture, I see you [ to be ] as though pleased and uneasy. What [ is ] this ?

**Padmāvatī**—Noble my lord, [ a lady ] similar to this portrait lives just here.

**King**—What, of Vāsavadattā ?

**Padmāvatī**—Yes.

**King**—Then, indeed, let [ that lady ] be quickly called.

**Padmāvatī**—Noble my lord, in my virgin-state [ that is, before my marriage, that lady ] was placed as a deposit or ward [ with me ] by a certain Brāhmana, saying ( *iti* ) ' [ This is ] my sister ' [ She ], whose husband has gone on a journey, avoids the sight of other men Therefore, having seen the worthy lady coming with me [ some time in future ], let the noble lord know or recognise [ her ].

**King**—

If [ she were ] the sister of a Brāhmana, [ she ] would manifestly be another Similarity of forms existing ( *gata* ) mutually [ between two individuals ] is seen in the world. 14

( प्रविश्य ) **प्रतीहारी**—जेदु भट्टा । एसो उज्जइणीओ बह्मणो, भट्टिणीए हत्थे मम भइणिआत्ति ण्णासो णिक्खित्तो, तं पडिग्गहिदुं पडिहारं उवट्ठिदो ।

३ [ जयतु भर्ता । एष उज्जयिनीयो ब्राह्मणः, भट्टिन्या हस्ते मम भगिनिकेति न्यासो निक्षिप्तः, तं प्रतिग्रहीतु प्रतिहारमुपस्थितः । ]

**राजा**—पद्मावति, किं नु स ब्राह्मणः ।

६ **पद्मावती**—होदव्वं । [ भवितव्यम् । ]

**राजा**—शीघ्रं प्रवेश्यतामभ्यन्तरसमुदाचारेण स ब्राह्मणः ।

**प्रतीहारी**—जं भट्टा आणवेदि [ यद् भर्ताज्ञापयति । ] ( निष्क्रान्ता )

९ **राजा**—पद्मावति, त्वमपि तामानय ।

**पद्मावती**—जं अय्यउत्तो आणवेदि । [ यदार्यपुत्र आज्ञापयति ] (निष्क्रान्ता)

( ततः प्रविशति यौगन्धरायणः प्रतीहारी च )

१२ **यौगन्धरायणः**— ( आत्मगतम् । ) भोः

**प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं**
**कामं मया कृतमिदं हितमित्यवेक्ष्य ।**
**सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ**
**किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥ १५ ॥**

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(*Entering*) **Portress**—May the Master be victorious. Here a Brāhmana, belonging to Ujjayinī, has arrived at the door to take back that deposit, [ which, as he says, was ] placed in the hands of my Mistress, saying, ' [She is ] my sister.'

**King**—Padmāvatī, [ can he ] possibly [ be ] that Brāhmana?

**Padmāvatī**—May be

**King**—Let that Brāhmana be quickly ushered in with the proper formalities of the inner apartment.

**Portress**—As my Master commands ( *Goes out* )

**King**—Padmāvatī, bring her you also

**Padmāvati**—As my noble lord commands. ( *Goes out* )

( *Then enters Yaugandharāyana and the Portress* )

**Yaugandharāyaṇa**—( *To himself* ) Oh !

It is true or granted ( *kāmam* ) that, after having concealed the King's Queen or Consort for the benefit of the King, this was done by me, seeing that [ it was ] beneficial [ to him ]. Even though my work is, indeed (*nāma*), successful, my heart is apprehensive as to ( *iti* ) ' What will this King say ?' 15

**प्रतीहारी**—एसो भट्टा। उपसप्पदु अय्यो। [ एष भर्ता। उपसर्पत्वार्यः। ]

**यौगन्धरायणः**—(उपसृत्य) जयतु भवान् जयतु।

**राजा**—श्रुतपूर्व इव स्वरः। भो ब्राह्मण, किं भवतः स्वसा पद्मावत्या हस्ते न्यास इति निक्षिप्ता।

**यौगन्धरायणः**—अथ किम्।

**राजा**—तेन हि त्वर्यतां त्वर्यतामस्य भगिनिका।

**प्रतीहारी**—जं भट्टा आणवेदि। [ यद् भर्ताज्ञापयति। ] ( निष्क्रान्ता )

( ततः प्रविशति पद्मावती आवन्तिका प्रतीहारी च )

**पद्मावती**—एदु एदु अय्या। पिअं दे णिवेदेमि। [ एत्वेत्वार्या। प्रियं ते निवेदयामि। ]

**आवन्तिका**—कि किं [ कि किम्। ]

**पद्मावती**—भादा दे आअदो। [ भ्राता ते आगतः। ]

**आवन्तिका**—दिट्ठिआ इदाणिं पि सुमरदि। [ दिष्ट्येदानीमपि स्मरति। ]

**पद्मावती**—( उपसृत्य ) जेदु अय्यउत्तो। एसो णासो। [ जयत्वार्यपुत्रः। एष न्यासः। ]

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**Portress**—Here [is] the Master Let the worthy sir move near.

**Yaugandharāyaṇa**—( *Going near* ) May your highness be victorious, be victorious.

**King**—[ His ] voice has as though been heard [ by me ] before. O Brāhmāna, was your sister left or placed in the hands of Padmāvatī as a deposit ?

**Yaugandharāyaṇa**—What then ?

**King**—Then, indeed, let his sister be hastened, hastened [here].

**Portress**—As my Master commands.

(*Goes out*)

( *Then enters Padmāvatī, Āvantikā and the Portress*)

**Padmāvatī**—Let the worthy lady proceed, proceed. I tell you a pleasant [ news ].

**Āvantikā**—What, what ?

**Padmāvatī**—Your brother has come.

**Āvantikā**—I am glad ( *dishyā* ) he remembers [ me ] even now or still.

**Padmāvatī**—( *Going near* ) May my noble lord be victorious. Here [ is ] the deposit.

**राजा**—निर्यातय पद्मावति । अथवा साक्षिमन्न्यासो निर्यातयितव्यः । इहात्रभवान् रैभ्यः; अत्रभवती चाधिकरणं भविष्यतः ।

१८ **पद्मावती**—अय्य, णीअदां दाणिं अय्या । [ आर्य, नीयतामिदानीमार्या । ]

**धात्री**—( आवन्तिका निर्वर्ण्य ) अम्मो, भट्टिदारिआ वासवदत्ता । ( अम्मो, भर्तृदारिका वासवदत्ता । )

२१ **राजा**—कथं महासेनपुत्री । देवि, प्रविश त्वमभ्यन्तरं पद्मावत्या सह ।

**यौगन्धरायणः**—न खलु न खलु प्रवेष्टव्यम् । मम भगिनी खल्वेषा ।

**राजा**—किं भवानाह । महासेनपुत्री खल्वेषा ।

२४ **यौगन्धरायणः**—भो राजन्,

**भारतानां कुले जातो विनीतो ज्ञानवाञ्छुचिः ।**
**तन्नार्हसि बलाद्धर्तुं राजधर्मस्य देशिकः ॥ १६ ॥**[1]

**राजा**—भवतु, पश्यामस्तावद् रूपसादृश्यम् । संक्षिप्यतां यवनिका ।

**यौगन्धरायणः**—जयतु स्वामी ।

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**King**—Return [ it ], Padmāvatī Or rather in the presence of witnesses a deposit should be returned Here his honour Raibhya and this worthy lady would be the tribunal or witnesses ( *adhikaranam* ).

**Padmāvatī**—Worthy sir, let the worthy lady be taken [ away ] now.

**Nurse**—( *Closely observing Āvantikā* ) Oh, the princess Vāsavadattā !

**King**—How, the daughter of Mahāsena ! Queen, enter you the inner apartment with Padmāvatī.

**Yaugandharāyaṇa**—Not indeed, not indeed, must she enter. My sister, indeed, [ is] this.

**King**—What do you say ? The daughter of Mahāsena, indeed, [ is ] this !

**Yaugandharāyaṇa**—O King,

> [ You are ] born in the family of the descendants of Bharata, well-educated or disciplined ( *vinīta* ), possessed of knowledge and pure. Therefore, it is not proper [ for you, ] who are the teacher [ by self-example ] of king's duties, to take [ her ] away by force. **16**

**King**—Well, let us first ( *tāvat* ) see the similarity of forms. Let the veil be removed

**Yaugandharāyaṇa**—May the Master be victorious.

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१ 'ता नार्हसि' इत्यपि पाठः.

३ **वासवदत्ता**—जेदु अय्यउत्तो । [ जयत्वार्यपुत्रः । ]

**राजा**—अये, असौ यौगन्धरायणः, इयं महासेनपुत्री ।

**किं नु सत्यमिदं स्वप्नः सा भूयो दृश्यते मया ।**
**अनयाप्येवमेवाहं दृष्टया वञ्चितस्तदा ॥ १७ ॥**

**यौगन्धरायणः**—स्वामिन्, देव्यपनयेन कृतापराधः खल्वहम् । तत् क्षन्तुमर्हति स्वामी । ( पादयोः पतति )

३ **राजा**—( उत्थाप्य ) यौगन्धरायणो भवान् ननु ।

**मिथ्योन्मादैश्च युद्धैश्च शास्त्रदृष्टैश्च मन्त्रितैः ।**
**भवद्यत्ने खलु वयं मज्जमानाः समुद्धृताः ॥ १८ ॥**

**यौगन्धरायणः**—स्वामिभाग्यानामनुगन्तारो वयम् ।

**पद्मावती**—अम्महे, अय्या खु इअं । अय्ये, सहीजणसमुदाआरेण अजाणन्तीए ३ अदिक्कन्दो समुदाआरो । ता सीसेण पसादेमि । [ अहो, आर्या खल्वियम् । आर्ये, सखीजनसमुदाचारेणाजानन्त्यातिक्रान्तः समुदाचारः, तच्छीर्षेण प्रसादयामि । ]

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**Vāsavadattā**—May my noble lord be victorious

**King**—Oh, this [ is ] Yaugandharāyana, this the daughter of Mahāsena !

[ Is ] this the truth, I wonder ( *nu* ) [ or is it ] a dream, [ that ] she is seen by me again? I was then exactly in this manner ( *evam eva* ) deceived by this [ lady ], though ( *api* ) [ she ] was [ then, as now, actually ] seen [ by me ]. 17

**Yaugandharāyaṇa**—Sire, by removing the queen I have, indeed, committed an offence. Therefore, it behoves my Master to forgive [ me ]. ( *Falls at his feet* )

**King**—( *Raising him up* ) You [ are ] Yaugandharāyana, certainly ( *nanu* ).

We were, indeed, [ while ] being drowned, or sinking, raised or lifted up by your efforts [ such as ] false or feigned madness and battles and plans seen in, or sanctioned by, authoritative works 18.

**Yaugandharāyaṇa**—We are [ but ] the followers of the fortunes of our Master.

**Padmāvatī**—This [ is ], indeed, the noble lady [ Vāsavadattā ]! Noble lady, by [ giving you ] the treatment of a friend, proper etiquette or decorum has been unknowingly transgressed [ by me ]. Therefore, I propitiate [ you ] by [ bending my ] head.

**वासवदत्ता**—( पद्मावतीमुत्थाप्य ) उट्ठेहि उट्ठेहि अविहवे, उट्ठेहि । अत्थिसअं
६ णाम सरीरं अवरद्धइ । [ उत्तिष्ठोत्तिष्ठाविधवे, उत्तिष्ठ । अर्थिस्व नाम शरीरम-
पराध्यति । ]

**पद्मावती**—अणुग्गहिदाह्मि । [ अनुगृहीतास्मि । ]

९ **राजा**—वयस्य यौगन्धरायण, देव्यपनये का कृता ते बुद्धिः ।

**यौगन्धरायणः**—कौशाम्बीमात्रं परिपालयामीति ।

**राजा**—अथ पद्मावत्या हस्ते किं न्यासकारणम् ।

१२ **यौगन्धरायणः**—पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति ।

**राजा**—इदमपि रुमण्वता ज्ञातम् ।

**यौगन्धरायणः**—स्वामिन्, सर्वैरेव ज्ञातम् ।

१५ **राजा**—अहो, शठः खलु रुमण्वान् ।

**यौगन्धरायणः**—स्वामिन्, देव्याः कुशलनिवेदनार्थमद्यैव प्रतिनिवर्ततामत्र-
भवान् रैम्योऽत्रभवती च ।

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**Vāsavadattā**—( *Raising Padmāvatī up* ) Rise up, rise up [O] unwidowed [that is, blessed lady], rise up. The body, the all-in-all ( *sarvasvam* ) of a suppliant, is verily ( *nāma* ) at fault [here]

**Padmāvātī**—I am favoured [by this statement of yours].

**King**—Friend Yaugandharāyana, in taking the queen away what [was] the idea or intention entertained or formed ( *krta* ) by you?

**Yaugandharāyaṇa**—That I should protect or save the entire ( *mātram* ) Kāuśāmbī.

**King**—Then what [was your] reason in depositing [her] in the hands of Padmāvatī.

**Yaugandharāyaṇa**—Because [she] was to be the queen of my Master, [as] predicted by sooth-sayers Puspakabhadra and others

**King**—Did Rumanvat know this ?

**Yaugandharāyaṇa**—Sire, [it] was known by all without exception ( *eva* ).

**King**—Oh, [what] a rogue, indeed, [is] Rumanvat!

**Yaugandharāyaṇa**—Sire, for the purpose of reporting or conveying [the news of] the safety of the queen, let his honour and this worthy lady [namely, the nurse] return just today.

१८ **राजा**—न, न । सर्व एव वयं यास्यामो देव्या पद्मावत्या सह ।

**यौगन्धरायणः**—यदाज्ञापयति स्वामी ।

( भरतवाक्यम् )

**इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।**
**महीमेकातपत्राङ्कां राजसिंह प्रशास्तु नः ॥ १९ ॥**

( निष्क्रान्ताः सर्वे )

## इति षष्ठोऽङ्कः

इति स्वप्नवासवदत्तमवसितम्

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**King**—No, no. All [ of ] us, without exception ( *eva* ), shall go along with queen Padmāvatī

**Yaugandharāyaṇa**—As the Master commands

( *The Actors' Speech* )

May our lion-like King rule over this earth, which is bounded by the oceans, whose ear-rings are the Himavat and Vindhya [ mountains and ] which possesses the emblem ( *ankah* ) of an only umbrella. 19

( *All go out* )

END OF SIXTH ACT

Thus ends the Svapnavāsavadatta

# NOTES

## ACT I

### The Prologue

अथ is often used at the beginning of Sanskrit compositions as a mark of auspiciousness It is sometimes regarded as serving the purpose of a Maṅgala, when a regular one is absent This particle, along with the mystic syllable Om, is said to have emanated from the throat of Brahmā Hence their auspiciousness Note 'ओंकार-श्चाथशब्दश्च द्वावेतौ ब्रह्मण पुरा। कण्ठं भित्त्वा विनिर्यातौ तेन माङ्गलिकावुभौ ॥' The present अथ is probably not Bhāsa's, but has been inserted by some religious-minded scribe later on

स्वप्नवासवदत्तम्— The present drama is known by three titles viz. स्वप्नवासवदत्तम्, स्वप्नवासवदत्ता and स्वप्ननाटकम्. Of these स्वप्नवासवदत्तम् is the more accurate. It can be explained in four ways. (1) स्वप्नदृष्टा वासवदत्ता स्वप्नवासवदत्ता। मध्यमपदलोपी समास। स्वप्नवासवदत्ता अस्ति अस्य तत् नाटक स्वप्नवासवदत्तम्। अर्शआदित्वादच् मत्वर्थीय। The peculiarity of this possessive termination अच्, which is available according to 'अर्शआदिभ्योऽच्' पा 5 2 127, is that it causes no change in the word to which it is applied The title thus means the drama, which contains [the incident of] Vāsavadattā seen in sleep The reference is to a scene in the fifth Act, where King Udayana, being asleep, is awakened by the touch of Vāsavadattā's hand and sees her as she hurriedly leaves the place. The king, however, is not sure whether he saw her in sleep or in waking state This scene gives to the drama its name. See v. 9 and 10, where the word स्वप्न occurs. (2) स्वप्ने (स्वप्ने दृष्टा इत्यर्थ) वासवदत्ता यस्मिन् तत् नाटकं स्वप्नवासवदत्तम् This gives us a व्यधिकरण बहुव्रीहि of a somewhat awkward kind (3) स्वप्नदृष्टा वासवदत्ता स्वप्नवासवदत्ता (मध्यमपदलोपी समासः). This word is then metaphorically identified (अभेदोपचार) with the drama, which tells us how Vāsavadattā was seen by the king in sleep, the upacāra being based upon प्रतिपाद्य–प्रतिपादकभाव It is thus made an adjective of Nātakam and consequently becomes neuter. This way is resorted to on the authority of Bhattoji Dīkṣita, who remarks 'शारीरकं भाष्यमिति तु अभेदोपचारात्' under पा 4. 3 87. (4) स्वप्नदृष्टा वासवदत्ता स्वप्नवासवदत्ता। स्वप्नवासवदत्तामधिकृत्य कृतं नाटक स्वप्नवासवदत्तम्. Such forms are obtained according to 'अधिकृत्य कृते ग्रन्थे' पा. 4. 3. 87, which prescribes the *taddhita* affix अण् in the sense of 'a literary work composed with reference to.' Now this affix causes Vrddhi of the first vowel of the

word, according to ' तद्धितेष्वचामादे ' पा 7 2 117. So strictly our form would be स्वाप्नवासवदत्तम् To avoid this we resort to Kātyāyana's Vārtika ' लुबाख्यायिकाभ्यो बहुलम् , ' which lays down that the *taddhita* affix अण् may optionally be dropped in the case of Ākhyāyikās But the स्वप्नवासवदत्तम् is not an आख्यायिका ( which by the way is a technical name for a species of prose compositions such as the Harṣacarita of Bāna ). To escape from this difficulty the word आख्यायिका in the Vārtika should be taken to stand as an उपलक्षण for any literary composition which treats of a story It would then include a drama Or, we may bluntly suppose that Kātyayana must really have meant आख्यायिकादिभ्य by his आख्यायिकाभ्य

The second title स्वप्नवासवदत्ता just means Vāsavadattā seen in sleep ( स्वप्नदृष्टा वासवदत्ता ) It is then made applicable to the drama by means of लक्षणा or metaphor The third title स्वप्ननाटकम् is explained as स्वप्नप्रधानं नाटकम् ( मध्यमपदलोपी ) As the sleep ( स्वप्न ) at the end of which the king sees Vāsavadattā is regarded as the chief feature in the drama, it receives the title स्वप्ननाटकम्

नान्द्यन्ते at the end of the drum नान्दी is a synonym of a drum Note ' दुन्दुभिस्त्वानको भेरी भभा नान्दी च नान्द्यपि ' वैजयन्ती The expression नान्द्यन्ते evidently refers to a custom in the south Indian Sanskrit Theatre, according to which a drum was beaten to announce the commencement of a play. When an audience assembles to witness a drama, a lot of noise is usually created in the theatre by people talking with one another. Then again, if the performance does not begin in time, stamping and clapping and whistling are indulged in by the more impatient and turbulent members of the audience It is not desirable that the play should commence amidst this noise So a drum is sounded to announce that the play would commence At this the audience becomes quiet and the Sūtradhāra enters and the play begins This is the significance of the stage-direction ' नान्द्यन्ते ततः प्रविशति सूत्रधारः '. It will thus be seen that the nāndī of Bhāsa's plays corresponds to the second or third bell which rings in modern days to announce the commencement of a performance either in a dramatic or cinema theatre

That the custom of beating a drum at the commencement of a play prevailed in the South Indian i e. Kerala Sanskrit Theatre is proved by another circumstance. In South Indian manuscripts of even classical plays such as those of Kālidāsa the stage direction ' नान्द्यन्ते ततः प्राविशति सूत्रधारः ' occurs before the first benedictory stanza or

stanzas This shows that when these plays were staged by the Cākyārs, the traditional actors of Kerala, a drum was sounded to announce the commencement of a performance All the ambiguity and confusion, caused by the occurrence of the stage direction 'नान्द्यन्ते तत प्रविशति सूत्रधार' before the benedictory stanza in Bhāsa would be removed if we were to remember that the custom of sounding a drum to announce the commencement of a play prevailed in South India and that 'नान्द्यन्ते' in this stage-direction means 'at the end of the drum'

The word नान्दी is capable of yielding another interpretation. From its literal meaning of a drum we may metaphorically take it to indicate a small musical concert, wherein a drum is sounded along with other musical instruments We shall then have to suppose that such a musical concert preceded the commencement of a play in Bhāsa's days The first sense is, however, preferable.

नान्दी comes from नन्द् नन्दति to be glad or delighted It is explained as नन्दन्ति सामाजिका अस्याम्, नन्दयति सामाजिकान्, नन्दि आनन्द सामाजिकानामित्यर्थः तस्या इय नान्दी or नन्द एव नान्द प्रज्ञादिभ्योऽण्। ङिङ्ढाणाञिति ङीप्। नान्दी All these four interpretations have reference to the joy which the audience feels when the drum is sounded and it knows that the performance is starting

The word नान्दी has a technical sense in Sanskrit dramaturgy. There it means a benedictory stanza or stanzas in praise of some favourite deity, with which a play in Sanskrit begins. Nāndī in this sense forms one of the twenty-two parts such as Pratyāhāra and Avatarana that constitute the Pūrvaranga This latter is an elaborate religious ceremony which, according to Bharata, it is necessary to go through, before a play actually commences, in order to secure absence of obstruction in its performance For interesting details vide Bharata's Nātyaśāstra Adhyāya 5, called Pūrvaranga vidhāna Later authorities leave it to the dramatist's option to go through all the items of the Pūrvaranga or not But the Nāndī is regarded as compulsory Read 'यन्नाट्यवस्तुन पूर्वं **रङ्गविघ्नोपशान्तये**। कुशीलवा प्रकुर्वन्ति **पूर्वरङ्ग** स उच्यते॥ 22 प्रत्याहारादिकान्यङ्गान्यस्य भूयासि यद्यपि। **तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये**॥ 23' साहित्यदर्पण परिच्छेद VI

In this sense the word नान्दी can be thus explained नन्दति देवता अस्याम्, नन्दन्ति देवता अस्याम् or नन्दयति देवता देवता वा As the Nāndī contains glorification of a deity or deities, that deity or those deities are

naturally pleased. For, 'स्तोत्रं कस्य न तुष्टये ?' The explanation 'नन्दन्ति सामाजिका अस्याम्' or 'नन्दयति सामाजिकान्' would also do here For, the audience is also pleased with the Nāndī in this sense, because the Nāndī contains a blessing for it

The technical Nāndī thus means a stanza or stanzas, in praise of some deity or deities and containing a benediction for the audience. It forms part of the Pūrvaranga and is recited by the Sūtradhāra ('**सूत्रधार पठेत्तत्र** मध्यमं स्वरमाश्रित । **नान्दीं** पदैर्द्वादशभिरष्टभिर्वाप्यलकृताम्' नाट्यशास्त्र 5 98) According to an ancient rule laid down by Bharata and mentioned by the Daśarūpaka and the Sāhityadarpana, the Sūtradhāra quits the stage along with his followers as soon as the Pūrvaranga is over and an actor, called Sthāpaka, who resembles him in qualities and form, enters to take his place ('त्र्यस्र वा चतुरस्र वा शुद्ध चित्रमथापि वा । **प्रयुज्य रङ्गान्निष्क्रामेत् सूत्रधार सहानुग** ॥ 149 प्रयुज्य विधिनैव तु पूर्वरङ्ग प्रयोगत. **स्थापक. प्रविशेत् तत्र सूत्रधारगुणाकृति** ॥ 150' नाट्यशास्त्र अ 5, 'पूर्वरङ्ग विधायादौ सूत्रधारो **निवर्तते** । प्रविश्य **स्थापक**स्तद्वत् काव्यमास्थापयेत् तत ॥' 26 सा द.प vi). So it is this Sthāpaka, who really figures in the Prastāvanā and introduces the subject-matter of the play (काव्य काव्यार्थम् अभिनेयकाव्यकया स्थापयति सूचयति असौ स्थापक). But in the Sanskrit plays, as we have them now, we find no mention of Sthāpaka and it is the Sūtradhāra who does all the business, which according to Bharata properly belongs to Sthāpaka Viśvanātha explains this violation of the ancient rule by saying that now-a-days the Pūrvaranga is not properly performed and hence the Sūtradhāra alone does the whole business viz. reciting the Nāndī, which is only a part of the Pūrvaranga, and conducting the Prastāvanā Read 'इदानी पूर्वरङ्गस्य सम्यक्प्रयोगाभावादेक एव सूत्रधारः सर्व प्रयोजयतीति व्यवहार ।' सा. द. vi p 265 (निर्णय०)

From the above discussion the student will know that the word नान्दी has two senses, one general viz a drum and the other technical viz the benedictory or invocatory stanza or stanzas which are recited by the Sūtradhāra at the beginning of a Sanskrit play नान्दी in the expression 'नान्द्यन्ते,' as it occurs in the plays of Bhāsa, possesses the former sense. In the case of other dramatists the stage-direction '(नान्द्यन्ते) **सूत्रधार** —' occurs after the benedictory stanza or stanzas In their case, therefore, नान्दी possesses the latter sense.

Bhāsa's way of giving the stage-direction 'नान्द्यन्ते तत. प्रविशति सूत्रधारः' *before* the benedictory stanza is preferable Because it leaves no doubt in our mind as to who recites the technical Nāndī

viz. the benedictory stanza. In the case of other dramatists as the direction '( नान्द्यन्ते ) सूत्रधार —' occurs *after* the benedictory stanza or stanzas, one wonders who really recites them

There is another point of difference between Bhāsa and other Sanskrit dramatists In the plays of Bhāsa ( except the Cārudatta where the benedictory stanza does not occur, owing probably to mutilation of the text ), नान्दी in both its senses occurs Thus, there is first the beating of the drum ( नान्दी ) after which ( अन्ते ) the Sūtradhāra enters Here, as we saw before, नान्दी is used in its general sense Then, the Sūtradhāra on entering recites a benedictory stanza, which constitutes नान्दी in its technical sense But in the case of other dramatists the beating of the drum i. e. नान्दी in its general sense does not occur. This might have been due to the evolution of stage–craft, which probably made the beating of the drum at the commencement of a play unnecessary

सूत्रधार ( lit the string–holder ) is the Manager of the company that performs the play His name suggests that the Sanskrit drama originated from the crude puppet–shows, wherein the puppets were moved by the Manager by means of strings which he held in his hands For his definitions vide Appendix C

It is a well–known traditional custom of Sanskrit writers to begin their works with a salutation or benediction This is called मङ्गल. It is credited with the power of removing obstacles and leading to safe completion the work undertaken In dramas the मङ्गल is represented by the Nāndī, which, as we have seen, consists of a benedictory stanza or stanzas, which are recited by the Sūtradhāra at the beginning In the present drama the first stanza, which represents the Nāndī in the technical sense, forms the मङ्गल

For the efficacy and desirability of मङ्गल vide 'माङ्गलिक आचार्यो महत शास्त्रौघस्य मङ्गलार्थं वृद्धिशब्दमादित प्रयुङ्क्ते । मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि भवान्ति आयुष्मत्पुरुषकाणि च अध्येतारश्च वृद्धियुक्ता यथा स्युरिति ।' पतञ्जलि's महाभाष्य; 'ननु मङ्गलस्य समाप्तिसाधनत्व नास्ति । मङ्गले कृतेऽपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात्, मङ्गलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनात्, अन्वयव्यतिरेकव्यभिचारादिति चेत् । न । कादम्बर्यादौ विघ्नबाहुल्यात् समाप्त्यभाव । किरणावल्यादौ तु ग्रन्थाद् बहिरेव मङ्गल कृतम् । अतो न व्यभिचार. । ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेत् । न । शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात् । 'समाप्तिकामो मङ्गलमाचरेत् ' इति श्रुते । ' अन्नभट्ट's दीपिका

***Stanza* 1** CONSTRUE —उदयनवेन्दुसवर्णौ आसवदत्ताबलौ पद्मावतीर्णपूर्णौ वसन्तकश्रौ बलस्य भुजौ त्वा पाताम् । ( आर्या )

This stanza contains a blessing for the audience to the effect that the powerful arms of Balarāma may protect it उदये उदयकाले उदयपर्वते वा वर्तमानः उदयन् इत्यर्थ य नव इन्दु तेन सवर्णौ ( समान वर्ण ययो तौ ). नवेन्दु, though translated as new moon, does not mean the moon which the English expression 'new moon' signifies viz the crescent moon seen on the first or second day of the bright half of a lunar month नव has reference to the moon's new or fresh appearance on the horizon The moon here intended is the full moon, who at the time of her rise possesses a reddish white colour. Balarāma is fair in complexion and is addicted to wine When he is flushed with that beverage, his body assumes a reddish tinge That is why his arms are compared with the young moon at her rise आसवदत्ताबलौ—This expression is capable of yielding three interpretations viz (1) आसवेन दत्त वितीर्णम् आ समन्तात् सर्वतोमुखमित्यर्थ बल सामर्थ्य याभ्या तौ to which all-round or all-sided or full strength is imparted by wine It is a well-known fact that intoxicating drink gives to warriors reckless courage and under its influence they perform deeds of valour The warrior-god Indra of Vedic times is described as fighting with Vrtra after freely partaking of the exhilarating Soma Even in modern times soldiers are fortified with rum before an attack is launched. Though the splitting up of the expression into आसवदत्त and आबल looks unnatural, this explanation is to be preferred, because it is conducive to (पोषक) the final purpose viz protection, for which strong arms are necessary. (2) आसवेन दत्तं जनितामित्यर्थ अबलम् असामर्थ्य याभ्या तौ to which langour or lassitude or weakness is imparted by wine. Wine also produces langour in the case of many people But this explanation cannot be accepted, as it is not only not conducive, but actually opposed (विरुद्ध), to the final purpose viz. protection For, weak arms are not expected to give protection to any one (3) दत्त आसव यस्यै सा आसवदत्ता। 'जातिकालसुखादिभ्य परा निष्ठा वाच्या' इत्यनेन वार्तिकेन दत्तपदस्य परनिपात'। आसवदत्ता अबला याभ्या तौ which had offered wine to a woman viz his beloved. This explanation has also to be rejected, because though Balarāma is known for his addiction to wine, he is not famous for his enjoyment of that drink in company with his beloved. Note that आसव is masculine, not neuter ('मैरेयमासवः सीधु' अमर.). Technically it means the wine which is prepared from un-boiled juice of sugar-cane Note 'सीधुरिक्षुरसै. पक्वैरपक्वैरासव. स्मृत। मैरेयं धातकीपुष्पगुडधानाम्बुसंहितम्॥' Another view about आसव is 'यच्च पक्वौषधाम्बुभ्यां सिद्धं मद्यं स आसव.।' पद्माया सौन्दर्यदेवताया सौन्दर्यस्य इत्यर्थ अवतीर्णेन अवतारेण पूर्णौ filled with the descent or manifestation of beauty. The

expression is really equal to पद्मापूर्णौ i e. सौन्दर्यपूर्णौ, the word अवतीर्ण being superfluous But it has been introduced in order to get a reference to पद्मावती, the second heroine of the play अवतीर्ण, which is a past passive participle from अव + तॄ तरति, is used as an abstract noun in the sense of अवतार or अवतरणम्, according to ' नपुंसके भावे क्त ' पा 3 3 114 ( क्ष्वीचत्वविशिष्टे भावे कालसामान्ये क्त स्यात् । जल्पितम् । शयितम् । हसितम् । सि कौ ) वसन्तकल्पौ ( 1 ) वसन्त इव कल्पौ कमनीयौ मनोज्ञौ lovely or charming like spring Spring is charming with its wealth of flowers Balarāma's arms were lovely with the ornaments he had put on This is the point of the simile ( 2 ) वसन्ते कल्पौ. This would mean the arms were lovely in spring Here we have to suppose that Balarāma had specially decorated his arms in spring and that, therefore, they looked charming in that season. ( 3 ) वसन्त इव वसन्ताख्यताल इव कल्पौ । अयं ताल ( musical beat of time ) दीर्घो भवति । भुजौ अपि दीर्घौ आस्ताम् । This third explanation is much too far-fetched कम्र is an adjective derived from कम्–कामयते to love or to long for, by the addition of the *Krt* termination र, according to ' नामिकम्पिस्म्यजसकमहिंसदीपो ' पा 3 2 167 ( नम्र । कम्प । स्मेर । जसिर्नञ्पूर्व क्रियासातत्ये वर्तते । अजस्र सततमित्यर्थ । **कम्र** । हिंस्र । दीप्र । सि. कौ. ) बलस्य = बलरामस्य. Note ' बलं गन्धरसे रूपे स्थामनि स्थौल्यसैन्ययो । **पुमान् हलायुधे** दैत्यप्रभेदे वायसेऽपि च ॥' Balarāma, also known as Bala, Baladeva and Balabhadra, was the elder brother of Kṛṣna, being the seventh son of Vasudeva and Devakī He was, however, transferred to the womb of Rohinī to save him from falling a prey to the wrath of Kamsa. Hence, his name Rauhineya As the various forms of his name show, he was known for physical strength ( बलम् ) Two more of his characteristics, referred to in this stanza, are his fair complexion and his addiction to wine He was proficient in the use of the mace, though his proper weapons were the pestle and the ploughshare. Compare his names मुसली, हली, हलायुध, सीरपाणि etc He is usually regarded as an incarnation of the serpent Śesa and sometimes as the eighth incarnation of Visnu His dress was blue-coloured For some of his characteristics read ' वहसि वपुषि विशदे वसन जलदाभ हलहतिभीति-मीलितयमुनाभम् । केशव धृतहलधररूप जय जगदीश हरे ॥ ' गीतगोविन्द 1 8 त्वाम्— This refers to the audience In such Nāndī stanzas the audience is usually referred to in the plural by such forms as व , though the singular is not quite uncommon. Read ' पान्तु त्वामकठोरकेतकशिखासदिग्ध-मुग्धेन्दवो भूतेशस्य भुजङ्गवल्लिवलयस्रङ्नद्धजूटा जटा ॥ ' मालतीमाधव i 2, ' आकल्पं मुरजिन्मुखेन्दुमधुरोन्मीलन्मरुन्माधुरीधौरोदात्तमनोहर सुखयतु त्वां पाञ्चजन्यध्वनि । ' प्रसन्नराघव i. 2. Out of the 13 plays of Bhāsa seven viz अभिषेक, मध्यमव्यायोग, दूत-

वाक्य, दूतघटोत्कच, कर्णभार, ऊरुभङ्ग and बालचरित use the form व, two viz स्वप्नवासवदत्त and अविमारक use singular forms (त्वाम् and ते), three viz प्रतिज्ञायौगन्धरायण, प्रतिमा and पञ्चरात्र do not have any word to signify the audience, the verb पा having been used without an object and one viz चारुदत्त has no Nāndī stanza at all The singular त्वाम् is sometimes regarded as referring to the President or Chief of the audience ('त्वा सभाप्रधानम्' जगद्धर on मालतीमाधव 1. 2). In the case of Bhāsa some think that त्वाम् and ते of two of his Nāndī stanzas refer to his patron king, who perhaps was present at the first performance of these plays The same patron, these scholars believe, is referred to in the Bharatavākya–stanzas of Bhāsa Both these explanations are incorrect The usual practice is to bless the audience in the Nāndī stanzas In this connection though the plural is common, the singular is also sometimes used. The singular, therefore, need not lead us into inventing fanciful explanations And the Sūtradhara had good reason to bless the audience When he found that a large audience had collected to witness the performance and knew that not many free passes had been issued, he naturally felt grateful towards the spectators and expressed his gratitude in the form of a blessing contained in the Nāndī stanzas

It should be noted that this stanza possesses all the characteristics of a technical Nāndī For the definition of Nāndī vide Appendix C Thus, it is possessed of a blessing (आशी), contains glorification (स्तुति) of Balarāma, mentions the moon (चन्द्रसकीर्तनान्विता) and has eight words (अष्टपदा) A further peculiarity of the Nāndī is that it should be suggestive of the plot of the play (काव्यार्थसूचक) In this stanza the words have been so arranged as to bring prominently to our notice the proper names उदयन, वासवदत्ता, पद्मावती and वसन्तक The stanza thus suggests that the plot deals principally with these four characters Now we realise that the somewhat awkward form of the four compounds that qualify भुजौ is due to the poet's desire to weave in them the names of these characters Bhāsa has used a similar device in three more of his plays viz. प्रतिज्ञायौगन्धरायण, प्रतिमा and पञ्चरात्र

Another way of bringing out the suggestive nature of the stanza is to interpret it somewhat as follows उदयन वाति गच्छति इति उदयनवा। इन्दुना सवर्णा सदृशी इन्दुसवर्णा। उदयनवा चासौ इन्दुसवर्णा च उदयनवेन्दुसवर्णा (विशेषणोभयपदकर्मधारय)। उदयनवेन्दुसवर्णा चासौ वासवदत्ता च। उदयन वासवदत्ता बल ययो। पद्माया· पद्मावत्या इत्यर्थ अवतीर्णेन आगमनेन, अथवा पद्मावत्या· ईर्णेन (ईर्ण *p p p.* from

ईर् ईर्ते to go or rise ) आगमनेन, पूर्णो इति वा । वसन्तेन वसन्तकेन वसन्तकनाम्ना विदूषकेन कश्चो कमनीयो । बलमस्ति अस्य असौ बल उदयन इत्यर्थ । तस्य भुजौ त्वा पाताम् । This explanation is too artificial to have been intended by the poet

This stanza constitutes what is technically known as पत्रावली नान्दी, which is thus defined यस्या बीजस्य विन्यासो ह्यभिधेयस्य वस्तुन । श्लेषेण व समासोक्त्या **नान्दी पत्रावली** च सा ॥ ' नाटचदर्पण From another point of view this Nāndī is known as नीली, because there is in it the mention of the moon. Note ' नीली शुद्धेति भेदेन सा नान्दी द्विविधा भवेत् । उपादान वर्णन वा भवेद्यत्रेन्दु-सूर्ययो । सा **नीली** स्यात् तदन्या तु शुद्धेति परिगीयते ॥ ' काव्येन्दुप्रकाश Lastly, this stanza is an example of a figure called मुद्रा, defined as ' सूच्यार्थसूचन **मुद्रा** प्रकृतार्थपरै पदै । ' ( कुवलयानन्द 139 ), because it suggests the matter to be suggested by means of words which refer to the topic in hand.

1 1 1—आर्यमिश्रान् ( आर्याश्च ते मिश्राश्च तान् ) the worthy and the honourable or respectable This refers to the people in the audience आर्य is thus defined ' कुल शील दया दानं धर्म सत्य कृतज्ञता । अद्रोह इति येष्वेतत् **तानार्यान्** संप्रचक्षते ॥ ' ' कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स वा **आर्य** इति स्मृत ॥' Both आर्य and मिश्र are titles of respect They may either be translated separately as above, or may be regarded as intensifying the sense and rendered by ' the most worthy or honourable ' आर्य is usually prefixed e g आर्यचाणक्य, आर्यगणदास. etc मिश्र is generally suffixed e g मण्डनमिश्र , वाचस्पतिमिश्र etc. and is always used in the plural Jagaddhara in his commentary on the Mālatīmādhava paraphrases it by ' वेदान्तवेदिन ' विज्ञापयामि ( विशेषेण विनयेन इत्यर्थ ज्ञापयामि ) respectfully inform, beg to submit अये shows surprise. The Sūtradhāra is busy ( व्यग्र ) in making his submission He does not expect to be disturbed When, therefore, something like a sound is heard, he is naturally surprised शब्द इव—The force of इव is that the Sūtradhāra is not at first sure what the sound exactly is He then hears it a little more attentively and comes to know who it is that is speaking

1 1 3—नेपथ्ये in or behind the curtain नेपथ्य is a word of doubtful etymology व्याख्यासुधा derives it from नि *n* the eye, or नि *m* the leader, and पथ्य ('निनो नेत्रस्य नेर्नेतुर्वा पथ्यम्' ) It means ( 1 ) the curtain; ( 2 ) the tiring or dressing room for actors ( ' कुशीलवकुटुम्बस्य स्थल **नेपथ्यमुच्यते**'); ( 3 ) the toilet or decoration ( ' **नेपथ्यं** स्याज्जवनिका रङ्गभूमि प्रसाधनम्' अजय ) and ( 4 ) the actor's costume which makes him look like Sūtradhāra, Yaugandharāyana etc ( ' रामादिव्यञ्जको वेषो नटे **नेपथ्यमुच्यते**' भरत ) The variant नैपथ्य is also found Note ' आकल्पवेषौ **नैपथ्यं** प्रतिकर्म प्रसाधनम् ' वैजयन्ती. The device of making a character speak from behind the curtain ( नेपथ्ये ) is resorted to for two purposes

First, when the utterance of a character, whose entrance on the stage is not necessary, is to be made known to the characters on the stage, the former is made to speak from behind the curtain Secondly, when a character is represented as speaking while approaching the stage, but before actually arriving thereon, such speech is also नेपथ्ये '. In the present case the words 'उत्सरत उत्सरत' are uttered by the two soldiers, as they are approaching the stage When they were at a distance, the Sūtradhāra was not sure what was being said or by whom So he said 'शब्द इव श्रूयते' But when the soldiers come near the stage, their words become distinct and the Sūtradhāra clearly perceives what they were all about

**Stanza 2** CONSTRUE —मगधराजस्य स्निग्धैः कन्यानुगामिभि भृत्यै सर्व तपोवनगत जन वृष्टम् उत्सार्यते। (अनुष्टुप्)

The stanza embodies what the Sūtradhāra understands to be the meaning of the words uttered by the two soldiers The two soldiers formed part of the guard which accompanied Princess Padmāvatī of Magadha to that penance-grove They were clearing people away from the road in order to make way for the princess. The stanza incidentally tells us that the scene of the first Act is laid in a penance-grove in Magadha मगधाना राजा मगधराज तस्य राजन् becomes राज at the end of a Tatpuruṣa compound, according to 'राजाह सखिभ्यष्टच्' पा 5 4 91 (एतदन्तात् तत्पुरुषाट्टच् स्यात्। परमराज । अतिराजी । कृष्णसख । सि कौ ). मगध corresponds roughly to the southern part of the modern province of Bihar Its capital was Rājagrha, which has been identified with the modern Rajgir in the district of Gaya Rājagrha was founded by King Bimbisāra, who abandoned an older capital called Girivraja It was fortified by King Ajātaśatru, son and successor of Bimbisāra, who was afraid of an invasion from King Pradyota of Avanti. Rājagrha continued to be the capital of Magadha during the reign of Ajātaśatru's son and successor Darśaka. But it was abandoned by Darśaka's son Udayin, also called Udayāsva, who founded Pāṭaliputra (identified by some with the modern Patna) as the capital on the confluence of the Ganges and the Śona The Magadha king of our play was Darśaka Padmāvatī, referred to as कन्या, in the present stanza, was his sister She was on a visit to the penance-grove, as we shall see later on. स्निग्ध *p p p.* from स्निह् स्निह्यति to love, feel affection for, or be devoted or loyal to This adjective is significant Because the servants were devoted, therefore, they were sent as an escort to the princess तपोवने गत तपोवनगत गत in such expressions has the sense of 'belonging to'. Compare 'वयमपि

तावद् भवत्यो **सखीगत** किमपि पृच्छाम ।' शाकुन्तल, 'अन्विष्यते च कुसुमपुरवासिना नन्दामात्यसुहृदा निपुण **प्रचारगतम्** ।' मुद्राराक्षस ॥ वृष्टम्, *p p p* from वृष्, धृष्णोति to be bold or impudent, used adverbially in the sense of 'sternly, rudely' The reading पृष्ठम् ( back ) does not bring out the idea of rudeness, which is prominent in the stanza The Sūtradhāra seems to resent not only the उत्सारणा, but also the धृष्ट manner in which it was being made Hence धृष्टम् is preferable उत्सार्यते ( 3rd *sing pass* of *causal* from उत् + सृ उत्सरति to move away ) is turned or driven away.

निष्क्रान्त *p p p.* from निस् + क्रम्–क्रामति–क्रमते–क्राम्यति to go out Supply सूत्रधार निष्क्रान्त is really a stage–direction for the Sūtradhāra, equal to निष्क्रामति He is to quit the stage after reciting the second stanza. i. 2. 1—स्थापना or Prologue is the same as प्रस्तावना or आमुखम् For its definition vide Appendix C The Prologue usually consists of a dialogue between the Sūtradhāra and his wife ( नटी ) or assistant ( पारिपार्श्विक ) on some personal or topical matter, which ultimately suggests and introduces the play. Out of the thirteen plays of Bhāsa seven viz स्वप्नवासवदत्त, पञ्चरात्र, मध्यमव्यायोग, दूतवाक्य, दूतघटोत्कच, कर्णभार and बालचरित have similar Prologues, wherein only the Sūtradhāra figures and the device of introducing the play is the same as we have here. The Prologues of four viz प्रतिज्ञायौगन्धरायण, अविमारक, चारुदत्त and प्रतिमा consist of a dialogue between the Sūtradhāra and his wife and those of the remaining two viz अभिषेक and ऊरुभङ्ग are marked by a dialogue between the Sūtradhāra and his assistant.

Out of the three names viz आमुख, प्रस्तावना and स्थापना, by which the Prologue is known, स्थापना is the oldest We have seen before that, according to an ancient rule, at the end of the Pūrvaraṅga, which includes the technical Nāndī, the Sūtradhāra quits the stage along with his followers and another character, known as स्थापक, enters to take his place It is this स्थापक, who really figures in the Prologue. It is, therefore, natural that the Prologue should be known as स्थापना. Though Bhāsa does not mention स्थापक, he retains the ancient name स्थापना for the Prologue in all his dramas except one viz. कर्णभार, where the Prologue is called प्रस्तावना This is regarded as an indication of the antiquity of Bhāsa's plays

We have remarked above that आमुख, प्रस्तावना and स्थापना all mean the same thing. The रसार्णवसुधाकर, however, considers प्रस्तावना and स्थापना as two varieties of आमुख, the difference between the two lying in the fact that while प्रस्तावना is not quite so elaborate, स्थापना is But when the रसार्णवसुधाकर distinguishes between the provinces of these varieties

of the Prologue according to the sentiments depicted in the plays, it seems to regard all three as different For quotations from this work vide Appendix C It must be noted that the definition of स्थापना as given by the रसार्णवसुधाकर is not applicable to the Prologues of Bhāsa

## THE MAIN SCENE

1 2 2—प्रविश्य—At the commencement of an Act a stage-direction of this kind viz by means of a gerund is unusual The proper stage-direction would have been 'ततः प्रविशतो भटौ' When a character enters during the course of an Act, प्रविश्य is often used But at the beginning of an Act the use of a finite verb is the rule. भटौ soldiers, from भट् भटति to receive wages Distinguish this word from भट्ट, which means a learned Brāhmana Note that the Sūtradhāra in stanza 2 above speaks of many servants (भृत्यै) clearing people off But now we see that only two soldiers enter This seems to contradict the Sūtradhāra's words in 1 2 The truth probably was that when the Sūtradhāra heard the words 'उत्सरत etc,' he thought that there were many servants who were turning people away As a matter of fact there were only two 1 2 4—ततः =भटप्रवेशानन्तरम्. Though it is possible to explain ततः in this manner here, it often occurs without any special sense in such stage-directions Thus, ततः, occurring in the stage-direction at the commencement of an Act, has no special significance It has just the significance of अथ viz to mark the commencement of the Act परिव्राजकवेष is a peculiar compound belonging to the मृगलोचना class It is dissolved as परिव्राजक इव वेषः यस्य (where परिव्राजक stands metaphorically for परिव्राजकवेष) and means 'whose dress is like [that of] a wandering ascetic' Another way of dissolving this compound is परिव्राजकस्य वेषः परिव्राजकवेषः। परिव्राजकवेष इव वेषः यस्य सः परिव्राजकवेषः and not परिव्राजकवेषवेषः The elimination of the first वेषः is obtained by means of the Vārtika 'सप्तम्युपमानपूर्वपदबहुव्रीहिरुत्तरपदलोपश्च' on 'अनेकमन्यपदार्थे' पा. 2. 2 24. This Vārtika is not found in the सि. कौ The Mahābhāsya comments on it as follows 'सप्तमीपूर्वस्य उपमानपूर्वस्य च बहुव्रीहेर्वक्तव्यः, उत्तरपदस्य च लोपो वक्तव्यः। कण्ठेस्थः काल अस्य कण्ठेकालः। उष्ट्रमुखमिव मुखमस्य उष्ट्रमुखः, खरमुखः।' परिव्राजकः (परि आसमन्तात्, सर्वतः, स्थानात् स्थानमित्यर्थः व्रजति असौ) means a wandering ascetic, one who having renounced the world has entered the order of सन्यासिन्s The rules of their order prevent these ascetics from remaining in one place for long. They have, therefore, to wander about (परि) from place to place वैराग्य or freedom from attachment or passion was a prominent characteristic of these ascetics. If

they were to remain in one place for long, they would probably come to entertain some kind of attachment to that place or to the people thereof. Hence the rule preventing them from staying in one place for long. The word is also explained as परि परित्यज्य, ससारं त्यक्त्वेत्यर्थः, व्रजति गच्छति वनमित्यर्थ असौ परिव्राजक सन्यासी. यौगन्धरायण was Chief Minister of उदयन, King of the Vatsa country His father was युगन्धर, who had served Udayana's father सहस्रानीक in the same capacity. यौगन्धरायण was thus occupying his present position by hereditary right अवन्तिषु अवन्तिदेशे, अवन्त्याम् अवन्तिराजधान्या वा जाता आवन्ती आवन्तिका वा a woman born in or belonging to Avanti आवन्तिकाया वेषं धारयति असौ आवन्तिकावेष-धारिणी It would appear that ladies of Avanti dressed in a particular fashion As soon as Vāsavadattā appeared on the stage in that particular dress, people knew that she was a lady from Avanti. Even now a Mahārāstra lady can be distinguished from her Gujarātī or Bengali sister owing to the peculiar manner in which she wears her sari The country of Avanti corresponds to the western part of modern Mālvā Its capital was Ujjayinī, otherwise known as Viśālā, which was situated on the Siprā वासवदत्ता was Princess of Avanti, daughter of Pradyota, otherwise known as Mahāsena or Caṇḍa Mahāsena, King of Ujjayinī. Her mother was Aṅgāravatī, daughter of a demon called Aṅgāraka Mahāsena and Aṅgāravatī first obtained two sons, Gopālaka and Pālaka, at whose birth Mahāsena celebrated a festival in honour of Indra Pleased with this Indra gave a boon to Mahāsena that he would get a matchless daughter Thus, as the princess was born as a result of Indra's favour, she was named Vāsavadattā Note 'तामङ्गारवती राजा गृहीत्वोज्जयिनी ययौ । 73 परिणीत-वतस्तस्य तत्र ता दैत्यकन्यकाम् । जातौ द्वौ तनयौ चण्डमहासेनस्य भूपते ॥ 74 एको गोपालको नाम द्वितीयो पालकस्तथा । तयोरिन्द्रोत्सवं चासौ जातयोरकरोन्नृप ॥ 75 ततस्तं नृपतिं स्वप्ने तुष्टो वक्ति स्म वासव । प्राप्स्यस्यनन्यसदृशीं मत्प्रसादात् सुतामिति ॥ 76 **दत्ता मे वासवे-नैषा तुष्टेनेति स भूपति. । नाम्ना वासवदत्तां तां तनयामकरोत्तदा** ॥ 79' कथासरि-त्सागर II. 3. Vāsavadattā's father Pradyota was a historical figure, a contemporary of the Buddha ( 560 B C. to 482 B C. ) All accounts speak of him as a very powerful monarch. It was through fear of his invasion that King Ajātaśatru of Magadha fortified his capital Rājagṛha. He was called Mahāsena, because of the vast size of his army ( Vide Text ii o 35 ). According to the Kathāsaritsāgara, Mahāsena practised terrible penance for propitiating the goddess Candikā with a view to obtain an invincible sword and a suitable wife. In the course of his penance he remained without food for long and performed a sacrifice with pieces of flesh cut from his

body As he performed this terrible deed, the goddess decreed that he would be known as Candamahāsena and granted him his two desires Read 'सोऽथ राजा स्वराज्य तत् पालयन् समचिन्तयत् । न मे खड्गोऽनुरूपोऽस्ति न च भार्या कुलोद्गता ॥ 35 इति सचिन्त्य स नृपश्चण्डिकागृहमागमत् । तत्रातिष्ठन्निराहारो देवीमाराधयश्चिरम् ॥ 36 उत्कृत्याथ स्वमासानि होमकर्म स चाकरोत् । तत प्रसन्ना साक्षात् सा देवी चण्डी तमभ्यधात् ॥ 37 प्रीतास्मि ते गृहाणेम पुत्र खड्गोत्तम मम । एतत्प्रभावाच्छत्रूणामजेयस्त्व भविष्यसि ॥ 38 कि चाङ्गारवती नाम कन्या त्रैलोक्यसुन्दरीम् । अङ्गारकासुरसुता शीघ्र भार्यामवाप्स्यसि ॥ 39 **अतीव चण्डं कर्मेह कृतं चैतत्वतस्त्वया । अतश्चण्डमहासेन इत्याख्या ते भविष्यति** ॥ 40 ' कथासरित्सागर II 3

1 2 4—इहापि = अस्मिन् तपोवने अपि The propriety of अपि is this The turning away of people in order to make way for royal personages can be understood in a city But in a quiet penance-grove it is not only unexpected, but also unjustified For, the peaceful hermits, leading innocent lives, do not deserve to be disturbed Royal personages, visiting such places, must adopt a more modest attitude ( ' विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम ' शाकुन्तल 1 15 5 ) and prevent distress being caused to the holy people of the penance-grove As this was not being done, Yaugandharāyana is surprised and indignant अपि shows the incongruity between तपोवन and उत्सारणा The two ordinarily do not go together उत्सार्यते-जन इत्यर्थ कुत is to be construed with the stanza following

**Stanza 3** CONSTRUE —धीरस्य, आश्रमसस्थितस्य, [ आश्रमे ] वसत , वन्यै फलै तुष्टस्य, मानार्हस्य, वल्कलवत जनस्य त्रास [ कुत ] समुत्पाद्यते । क अयम् उत्सिक्त , चलैः भाग्यै विस्मित , विनयाद् अपेतपुरुष इद निभृत तपोवनम् आज्ञया ग्रामीकरोति । ( शार्दूलविक्रीडितम् )

In righteous indignation Yaugandharāyana asks why and by whom is distress being caused to the peaceful innocent inhabitants of the penance-grove Accustomed as he was to the hustle and bustle of a busy city, the quiet atmosphere of the penance-grove very much impressed Yaugandharāyna and he thought that it was nothing short of rudeness to clear people away in that manner there धीरस्य serene, grave, sober This and the other adjectives which qualify जनस्य are intended to bring out the contrast between the life of people in a penance-grove and that of men in a city While आश्रमवासिन are धीर, नगरवासिन are चञ्चलचित्त and नैक्व्यवसायपर. आ समन्तात् साकल्येन इत्यर्थ श्राम्यन्ति तपश्चरणादिना शरीर पीडयन्ति अत्रेति आश्रम', त सश्रित ( द्वितीयातत्पुरुष ) तस्य वसत ( आश्रमे इत्यर्थ. )—This adjective is really superfluous Its sense is already expressed by आश्रमसाश्रितस्य, which means येन निवासार्थ आश्रमस्य संश्रयः कृतोऽस्ति तस्य. It is possible to construe वसत with वन्यै फलैस्तुष्टस्य who

were living satisfied with forest fruit Even then वसत serves no purpose For, 'वन्यै फले तुष्टस्य ' gives the sense required वने भवै वन्यै· growing in a forest मानम् अर्हति असौ, मानस्य अर्हो वा, मानार्ह वल्कल —लम् primarily means the bark of a tree , then a garment prepared from such a bark Bark-garments were used by ascetics in ancient India. समुत्पाद्यते (3rd *sing pass* of समुत्पादयति, which is *causal* from सम् + उत् + पद् पद्यते ) is made to happen, is caused or produced उत्सिक्त. ( *p p p* from उत् + सिच् सिञ्चति—ते ) proud, insolent, arrogant विनयाद् अपेत (*p p. p* from अप + इ एति to go away ) च असौ पुरुषश्च a man who has gone away from, i e does not possess, modesty अपेतपुरुष is what is known as a सापेक्षसमास i e a compound which requires ( सापेक्ष ) some other word to make its meaning complete The sense of अपेतपुरुष is not complete in itself, because the word creates in us the expectancy ( अपेक्षा ) as to where the man has gone away from This expectancy is satisfied by the word विनयात् As the expectancy created by अपेत is easily fulfilled by विनयात्, the compound is not regarded as objectionable ( सापेक्षत्वेऽपि गमकत्वात् समास ) Then again, as the word विनयात् is construed with only a part viz अपेत of the compound अपेतपुरुष , the expression विनयादपेत-पुरुष is said to involve एकदेशी अन्वय Altogether the expression is clumsy It should have been either विनयापेत ( विनयाद् अपेत । पञ्चमीतत्पुरुष ) पुरुष or विनयापेतपुरुष Another way to explain the expression is विनयाद् अपेता पुरुषा भृत्या यस्य This would mean that Yaugandharāyana wanted to know who was the master, whose servants were thus behaving rudely towards the people in the hermitage This explanation is not acceptable, because it is not natural When we see a soldier or a policeman behaving rudely, the natural curiosity that arises in us is, ' Who is this rude fellow ? ' We do not stop to consider that the soldier or policeman must be acting in that manner at the command of his officer and then wonder who that officer could be विनयादपेतपुरुष thus refers to the two soldiers The singular can be accounted for by saying that as both of them were simultaneously uttering ' उत्सरत etc ,' Yaugandharāyana regards them as one Or the singular may be a collective one ( समूहैकवचनम् ) Then again, अयम् in कोऽयम् shows that some one, who is near enough viz the soldiers, is intended, rather than their master, who, being not present, could not be referred to by अयम् भाग्यैश्चले —This refers to the brief little authority with which the soldiers were clothed If the query were regarded as referring to the master, भाग्यैश्चले would mean fickle prosperity That लक्ष्मी or prosperity is fickle is an idea common enough in Sanskrit literature. Compare ' चला लक्ष्मीश्चला प्राणाश्चल जीवितयौवनम् । चलाचले हि संसारे धर्म एको हि

निश्चल ॥ ' वैराग्यशतक विस्मित ( *p p p* from वि + स्मि स्मयते ) proud, conceited, made arrogant निभृतम् ( *p p p.* from नि + भृ भरति–ते, बिभर्ति बिभृते ) quiet, peaceful आज्ञया by the command to clear away, contained in the words ' उत्सरत etc ' What Yaugandharāyana means is that commands are perhaps necessary in a town or village, where people are likely to act improperly and have consequently to be controlled. But in a penance–grove commands are surely out of place For, here there is no likelihood of improper conduct on the part of any one If, therefore, any one were to issue a command here, he would certainly be turning the penance –grove into a village If Yaugandharāyana's query were to refer to the master, आज्ञया would mean the command issued by that master to his soldiers to clear people away This meaning would, however, be much too far–fetched ग्रामीकरोति—This is technically known as a च्वि form and is explained as न ग्राम अग्राम । अग्राम [ तपोवनं ] ग्रामं करोति ग्रामीकरोति A च्वि form is obtained when a certain thing, which is not some other thing, is metaphorically looked upon as having become that other thing, according to ' कृभ्वस्तियोगे संपद्यकर्तरि च्वि ' पा 5 4 50 and ( वार्तिक ) ' अभूततद्भाव इति वक्तव्यम् ' ( विकारात्मना प्राप्तुवत्या प्रकृतौ वर्तमानाद् विकारशब्दात् [ ' तस्य प्रकृतौ वर्तमानत्व **गौण्या वृत्त्या** ' लघुशब्देन्दुशेखर ] स्वार्थे च्विर्वा स्यात् करोत्यादिभिर्योगे । अकृष्ण कृष्ण संपद्यते तं करोति—कृष्णीकरोति । अह्नीभवति । गङ्गीस्यात् । दोषाभूतमह । दिवाभूता रात्रि सि कौ ) This technical use of च्वि is best illustrated by Kālidāsa's ' अमु पुरः पश्यसि देवदारु **पुत्रीकृतोऽसौ** वृषभध्वजेन । ' रघुवंश ii. 36, where we know that the tree, though not really a son of Śiva, is accepted by Śiva as such. Hence च्वि is there appropriately used. In fact, as pointed out by Nāgeśa in his Śekhara, the proper province of च्वि is there where we have a metaphorical use of the word e g ' **पयोधरीभूत**चतुःसमुद्रा जुगोप गोरूपधरामिवोर्वीम् ॥ ' रघुवश ii. 3 The student should remember this point well, as it is not understood by many people But in literature we often come across examples where च्वि is not used in the strict sense of अभूततद्भाव. This must be put down as poetical licence. Compare ' आयुष्मन् उद्धातिनी भूमिरिति मया रश्मिसंयमनाद् रथस्य **मन्दीकृतो** वेग ।' शाकुन्तल i 7. 2—3 Here as the speed of the chariot had actually been slowed down and as there was no such thing as the really ' not slowed–down ' speed being looked upon as ' slowed–down,' the च्वि in मन्दीकृत does not possess the strict अभूततद्भाव sense The present ग्रामीकरोति is of course an example of the correct use of च्वि. For, the penance–grove cannot really be turned into a village It can so be turned only metaphorically For a similar idea compare ' रेणु समुत्पतति लोध्रसमानगौर संप्रावृणोति च दिश पवनावधूत । शङ्खध्वनिश्च पटहस्वनधीरनादै संमूर्च्छितो **वनमिदं नगरीकरोति** ॥' प्रतिमानाटक ॥' vii 4.

i 3 2—यो धर्मादि etc —Yaugandharāyana's answer to Vāsavadattā's question 'क एष [ अस्मान् ] उत्सारयति' is, when stated fully, '[ स अस्मान् उत्सारयति ] यो धर्मादात्मानमुत्सारयति' This means that he who turns away people in a penance-grove is really turning himself away from piety i e is committing an act of impiety The idea is, it is really impious and sacrilegious to turn people away in a penance-grove. The sentence is a good example of a figure of speech, called निदर्शना, exemplified in 'स धर्मबुद्ध्या विषलतावन सिञ्चति यो विषयोपभोगेषु सुखबुद्धिमारोपयति।' कादम्बरी Our sentence thus ultimately comes to mean 'तपोवने जनस्य उत्सारणं धर्मादात्मन उत्सारणमिव।' Yaugandharāyana does not of course answer Vāsavadattā's question directly The upper-most idea in his mind is the impiety involved in such clearing away Note that the word उत्सारयति as used by Vāsavadattā and by Yaugandharāyana possesses two different shades of meaning and is almost श्लिष्ट or paronomastic Vāsavadattā's उत्सारयति means actual or physical turning away of people, while Yaugandharāyana's उत्सारयति indicates turning away of oneself only metaphorically. i 3 4—न हि एव वक्तुकामा—Vāsavadattā realises that Yaugandharāyana has missed the exact point in her query It is not the impiety of the act that has prompted her to ask the question She wants to know who could this impudent fellow be that dared to turn away a great queen like herself As a matter of fact her real intention is not even this viz to find out who the arrogant man is. What she really wants to do is to bring to the notice of Yaugandharāyana the great indignity she has to suffer in thus being turned away. The wily minister tries to pacify her by pointing out that even divinities, when unrecognised ( अनिर्ज्ञात ), are spurned It is, therefore, no wonder that Vāsavadattā should thus be rudely treated. For, she is now in disguise and nobody can recognise her Note the implied compliment that Vāsavadattā is a divinity, which Yaugandharāyana pays to her in his general statement 'एव धूयन्ते' वक्तु काम यस्या सा वक्तुकामा. वक्तुं loses its final according to the maxim ' लुप्येदवश्यम कृत्ये **तुंकाममनसो रपि** । समो वा ततहितयोर्मासस्य पाचि युद्घञो ॥' quoted in the तत्त्वबोधिनी on 'पृषोदरादीनि यथोपदिष्टम्' पा 6 3. 109 The तत्त्वबोधिनी further explains the maxim as 'कृत्यान्ते उत्तरपदे अवश्यम अन्तं लुप्येत् । अवश्यगन्तव्य, अवश्यसेव्य' । तथा **तुम · काममनसो परत· अन्तं लुप्येत् । गन्तुकाम, गन्तुमना** । समो हिततयोरन्त वा लुप्येत् । सहित, सहित । सनत, संतन । युद् घञ् च एतयो परो यं पच् धातु· तस्मिन् परे मासस्य अन्तं लुप्येत् । मासपचनी । मासपाक ।' i 3 5—दैवत — तम् is the same as देवः or a god. Though dictionaries give it as both masculine and neuter, it is generally used as neuter. अवधूयन्ते ( 3rd *plu. pass* of अव + धू धूनोति ) pushed off, spurned. i. 3 7—तथा परिश्रम परिभव —Vāsavadattā was not

satisfied with the complimentary remark of Yaugandharāyana and continued the same topic Already she was suffering from physical exhaustion or fatigue ( परिश्रम ) on account of her journey from Lāvānaka to the penance-grove. Then came this humiliation ( परिभव ) of being turned away To her the humiliation caused greater pain ( परिखेद ) than the fatigue 1 3 8—आदौ भुक्त पश्चात् उज्झित ( *p p p* from उज्झ् उज्झति to abandon ) भुक्तोज्झित ( कर्मधारय ) Two participles, expressive of consecutive actions connected with the same individual, either as their subject or object, form a Karmadhāraya compound and the participle expressive of the previous action is placed first, according to ' पूर्वकालैकसर्वजरत्पुराणनवकेवला समानाधिकरणेन ' पा 2 1 49 ( पूर्व स्नात पश्चादनुलिप्त स्नातानुलिप्त ) एष विषय =ईदृश भृत्यकृतजनसमुत्सारणपूर्वक गमनम् When Vāsavadattā complained that the humiliation of being turned away caused her greater pain than physical fatigue, Yaugandharāyana found no effective way of consoling her He, therefore, tries to direct her attention to something else ( It is customary for royal personages to have servants going before them and clearing people away Vāsavadattā herself as Queen had enjoyed ( भुक्त ) this privilege before But now she has voluntarily renounced ( उज्झित ) it by agreeing to help Yaugandharāyana in his scheme of regaining the lost kingdom of her husband and by accepting the disguise of an ordinary woman from Avanti She must, therefore, quietly put up with whatever inconveniences would result from her commendable self-sacrifice in the interest of her lord The humiliation after all is merely a part of the game which she has agreed to play Such is the idea of this somewhat cryptic sentence ' भुक्तो भवत्या ' नात्र चिन्ता कार्या — अत्र = अस्मिन् भुक्तोज्झितविषये What Yaugandharāyana means is this As part of the sacrifice which Vāsavadattā has made for her lord, she has renounced the privileges that belonged to her exalted position But in this matter she should not grow uneasy ( चिन्ता न कार्या ). For, the present state of affairs would not last long and Vāsavadattā would regain her former position when her husband would win victory

**Stanza 4** CONSTRUE —पूर्वम् एवं गतं त्वया अपि अभिमतम् आसीत् । भर्तुर्विजयेन [ त्व ] पुन श्लाघ्य [ यथा तथा ] गमिष्यसि । चक्रारपङ्क्ति इव परिवर्तमाना जगत भाग्यपङ्क्ति कालक्रमेण गच्छति । ( वसन्ततिलका )

This stanza explains more explicitly what Yaugandharāyana has already said in ' भुक्तो कार्या ' Formerly, when Vāsavadattā moved about, she used to be heralded by servants who cleared people away

from the road that she was to take And this manner of movement Vāsavadattā had approved of That at present she has to move like an ordinary woman, who is turned away by the heralds of some other royal personage, is only a passing phase in her career With the victory of her lord she would once more move about with servants going before her All this need cause her no anxiety, for ups and downs of fortune are the common order of the world एव गतम् = परिजनकृतसमुत्सारणपूर्वक गमनम्, the same as एष विधय. त्वया अपि — The propriety of अपि is this Even Vāsavadattā had formerly approved of the समुत्सारण of which she now complains and which she regards as a humiliation So after all समुत्सारण is not such a bad thing intrinsically It is more or less a part of formal procedure adopted on the occasion of the movements of royal personages People, who are turned away in this procedure, should by no means regard this as a humiliation अपि conveys a gentle suggestion that Vāsavadattā should not grudge to others what she herself had enjoyed and approved of in former days Many a time in our life we find fault with others for things which we approve of in our own case At this time a suggestion from some one interested in our welfare pointing out to us the contradiction in our action and thought is quite welcome, as it makes us view things in the proper perspective As a trusted minister of Udayana, Yaugandharāyana had every right to make such a suggestion to Vāsavadattā, especially when he found that she was smarting too much under what she regarded as a humiliation It is wrong to suppose that अपि conveys taunt or censure and, therefore, this explanation is objectionable अभिमत (*p p p* अभि + मन् मन्यते) liked, approved of श्लाघ्यम् (used adverbially) in a praiseworthy or commendable manner This refers to समुत्सारणपूर्वक गमनम् Such going Yaugandharāyana calls praiseworthy on purpose He wants to tell Vāsavadattā that there is nothing wrong in royal personages moving in this manner On the contrary such a procedure is commendable, because it helps to keep the dignity of the person moving and puts him or her out of the range of mischief or danger Even in modern days we know that when Kings or Governors or Dictators move, such clearing away is effected and sometimes traffic is completely held up It is true that the people who are cleared away do not like it But a born aristocrat like Yaugandharāyana is not likely to appreciate the ordinary man's point view and as a responsible minister he naturally regards such going as best and

hence praiseworthy श्लाघ्यं गमिष्यसि can also be explained as श्लाघ्य पद स्थानं वा गमिष्यसि प्राप्स्यसि इत्यर्थ This means that the present humble position which Vāsavadattā has chosen to occupy would not last long and that with the victory of her lord she would regain her former eminent position with all the honours and privileges attached to it चक्रस्य अरा तेषा पङ्क्ति अर —रम् (from ऋ ऋच्छति, इयर्ति to go इयर्ति गच्छति अनेन इति अर.— रम् ) the spoke of a wheel The second half of the stanza contains a general proposition Just as the the spokes of a wheel go up and come down in the course of the revolutions of the wheel, even so the fortunes of people in the world go up and come down. The spoke of Vāsavadattā's fortune is at present in the lowest position But that does not mean it is going to stay there permanently It is sure to go up in a short time like the spoke of a wheel This idea is common in Sanskrit literature. Compare 'कस्यात्यन्त सुखमुपनत दु खमेकान्ततो वा नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥' मेघदूत 106, 'दु खान्यनि सर्वस्य यत प्रसक्तान्यलाभलाभप्रभृतीनि लोके । अतोऽपि नैकान्तसुखोऽस्ति कश्चिन्नैकान्तदु ख पुरुष पृथिव्याम् ॥' बुद्धचरित 11 43, 'सुखमापतित सेव्यं दु खमापतित तथा । चक्रवत् परिवर्तन्ते दु खानि च सुखानि च ॥' हितोपदेश 1 173, 'एवमेतानि कालेन प्रियद्वेष्याणि भागश । जीवेषु परिवर्तन्ते दु खानि च सुखानि च ॥ 21 सुखस्यानन्तरं दु ख दु खस्यानन्तर सुखम् । न नित्यं लभते दु ख न नित्यं लभते सुखम् ॥ 23 सुखं च दु ख च भवाभवौ च लाभालाभौ मरण जीवित च । पर्यायत सर्वमवाप्नुवन्ति तस्माद् धीरो नैव हृष्येन्न शोचेत् ॥ 31' महाभारत शान्तिपर्व अ 25 Also read 'The wheel of Life is ever on the ground, While one side's up, the other's on the ground' Plutarch The figure of speech in the stanza is अर्थान्तरन्यास, which occurs when a particular statement supports a general or a general a particular Here, the particular statement in the first half of the stanza is corroborated by the general proposition in the second Note 'सामान्य वा विशेषो वा तदन्येन समर्थ्यते । यत्र सोऽर्थान्तरन्यास साधर्म्येणेतरेण वा ॥' काव्यप्रकाश x 23. There is also उपमा or simile in 'चक्रारपङ्क्तिरिव परिवर्तमाना भाग्यपङ्क्ति'

i. 4 2—काञ्चुकीय, कञ्चुकीय. and कञ्चुकी all mean the Chamberlain or King's household officer The words are derived from कञ्चुक or a long robe which the Chamberlain wore as a badge of his office Brāhmana by caste, he is generally represented as grown old in the king's service of guarding the harem and is described as complaining about his old age and infirmities See शाकुन्तल v 1, विक्रमोर्वशीय iii 1; वेणीसहार ii 1, मुद्राराक्षस iii 1, अनर्घराघव iii 1 For definition vide Appendix C Bhāsa introduces the काञ्चुकीय in four more of his dramas viz. प्रतिमा, अभिषेक, पञ्चरात्र and बालचरित. But he is nowhere represented as complaining about his old age and

infirmities The absence of this characteristic as well as the use of the form काञ्चुकीय, rather than कञ्चुकी which is more common, are indications of the antiquity of Bhāsa's plays. i 4 3—संभषक is the name of probably the senior of the two soldiers who were clearing people away.

**Stanza 5** CONSTRUE —भवान् नृपापवाद परिहरतु । आश्रमवासिषु परुषं न प्रयोज्यम् । एते मनास्विन नगरपरिभवान् विमोक्तु वनम् अभिगम्य [ तत्र ] वसन्ति । (पुष्पिताग्रा)

The Chamberlain has realised the impropriety of समुत्सारणा in a penance-grove He, therefore, stops it and offers in this stanza two reasons for doing so. ( 1 ) First, such समुत्सारणा would bring the king into disrepute or censure ( नृपस्य अपवाद नृपगामिणमपवादमित्यर्थ . अपवाद from अप + वद् वदति to revile, censure ' अवर्णक्षेपनिर्वादपरिवादापवादवत् । उपक्रोशो जुगुप्सा च कुत्सा निन्दा च गर्हणे ' अमर ) For, people would believe that this impropriety was being perpetrated at the command of the king and would lay the blame of it at his door Note that the first line of the stanza suggests that the soldiers had received no instructions to clear people away In doing this they were acting on their own This is what sometimes happens in the world. Servants in their enthusiasm to show their efficiency often do things which their masters would not sanction And the irony of the situation is that the masters are not aware of the fact that such things are being done with their implied authority नृपापवादम् may also mean नृपात् भवते आगमिष्यमाणमपवादम् With this interpretation the idea would be If the soldiers were to continue the समुत्सारणा, they would displease the king and would make themselves liable to be reprimanded by him ( 2 ) Secondly, it is not fair to subject the dwellers of the penance-grove to the harshness of being turned away Forest-dwellers are men of mettle and cannot brook the humiliations to which citizens are subject That is why they take up their residence in a forest This being so, it is highly unjust that the humiliation of being turned away should be inflicted on them in their forest-residence It must be remarked that the Chamberlain's idea as to why hermits reside in a forest and not in a city is far from correct It is not for escaping from the humiliations of the city that the hermits reside in a forest They do so for practising penance with a view to obtain spiritual development leading to mokṣa or final release But the Chamberlain is incapable of understanding this high spiritual purpose पुरुषम्, which is an adjective, is used in the sense of the abstract noun पारुष्यम् or harshness This is known ' भावप्रधानो निर्देश ' प्रयोज्यम् ( *pot ~p from* प्र + युज्–

युनक्ति युङ्क्ते) should be employed or practised मनस्विन (प्रशस्त मन अस्ति एषा ते) lit those who possess a mind, then those possessing a praiseworthy mind that brooks no insult, men of spirit or mettle वनमभिगम्य वसन्ति is a clumsy expression for वने वसन्ति The stanza is an instance of a figure of speech called काव्यलिङ्ग, which is defined as 'हेतोर्वाक्यपदार्थत्वे काव्यलिङ्ग निगद्यते।' साहित्यदर्पण x 63 Here the second half of the stanza contains a reason for the statement made in the second line

1. 5 3—हन्त here expresses joy 'हन्त हर्षेऽनुकम्पाया वाक्यारम्भविषादयो' अमर Yaugandharāyana is glad that the Chamberlain has stopped the समुत्सारणा He is also glad to meet him who looks so intelligent सविज्ञानम् full of intelligence or understanding दर्शनम् look वत्से Child Yaugandharāyana adopts this form of address towards Vāsavadattā because in the guise of an Āvantikā she is supposed to be his younger sister 1 5 5—केन [ कारणेन ] किमर्थ वा कृता किकृता By putting किम् in a compound with कृत Bhāsa has made the expression clumsy and committed a poetical defect called अविमृष्टविधेयाश 1 5 7—गुणवान् possessed of qualities, excellent.—Yaugandharāyana likes to be addressed (आलाप.) as an ascetic, but as he is not accustomed to ( अपरिचय absence of familiarity ) this form of address, he does not feel quite at ease, when so referred to. 1 5. 8—न श्लिष्यते does not embrace or cling to, is not conformable or acceptable to श्लिष्—श्लिष्यति is a transitive root and belongs to the Parasmaipada Its use here as an intransitive root and in the Ātmanepada is grammatically objectionable There are two ways of defending this form (1) The intransitive use is due to the object not being intended to be stated ( कर्मणोऽविवक्षा ) Note 'धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसग्रहात्। प्रसिद्धेरविवक्षात कर्मणोऽकर्मिका क्रिया' quoted in सि कौ on पा 7 1 7 The Ātmanepada is according to the Cāndra school of grammarians, which holds that all roots can take either Pada. Note 'चन्द्रादयस्तु मन्यन्ते सर्वस्मादुभय पदम्।' जयतीर्थ' सुधा. (2) श्लिष्यते is passive from श्लिष् and is an example of a कर्मकर्तरि प्रयोग or reflexive passive construction, which is used to indicate the ease with which an action takes place. Thus, मनः आलापं श्लिष्यति ( कर्तरि प्रयोग or active construction ), मनसा आलाप श्लिष्यते ( कर्मणि प्र० or passive ); आलापेन श्लिष्यते ( भावे प्र० or impersonal ) and आलाप श्लिष्यते ( कर्मकर्तरि प्र० ) Familiar examples of these constructions are देवदत्त ओदनं पचति ( कर्तरि ), देवदत्तेन ओदन पच्यते ( कर्मणि ), ओदनेन पच्यते ( भावे ) and ओदन पच्यते ( कर्मकर्तरि ) Read 'यदा **सौकर्यातिशयं द्योतयितुं** कर्तृव्यापारो न विवक्ष्यते तदा कारकान्तराण्यपि कर्तृसज्ञा लभन्ते स्वव्यापारे स्वतन्त्रत्वात्। **कर्मवत् कर्मणा तुल्यक्रिय** ३।१।८७ कर्मस्थया क्रियया तुल्यक्रिय. कर्ता कर्मवत् स्यात्। पच्यते ओदन। भिद्यते काष्ठम्।' सि कौ i 5 9—एषा खलु— As the Chamberlai

says this, he points to that wing of the stage from which Padmāvatī was to enter The characters on the stage look in that direction and see the princess coming The following speeches of Yaugandharāyana and Vāsavadattā are uttered as they see Pādmavatī approaching. This is once more shown by Yaugandharāyana's 'एषा सा' Padmāvatī actually enters after the speech of Vāsavadattā गुरुभि अभिहितनामधेयस्य whose name is uttered by the respectable Most interpreters have tripped over this expression It is nothing but an old form of सुगृहीतनामन् or सुगृहीतनामधेय, which means one whose name is well or auspiciously taken Compare 'स सुगृहीतनामा स्यात् य प्रात स्मर्यते बुधै'. गुरुभिरभिहितनामधेय, सुगृहीतनामधेय, सुगृहीतनामन् and प्रात स्मरणीय are all respectful forms of address, adopted towards those whom we hold in great reverence The underlying idea is that if their name is uttered by us, we shall attain some religious merit. गुरुभिरभिहितनामधेय is the most respectful of these forms It means that the person to whom it is applied is so great and holy that not only ordinary people, but even elders or respectable people, utter his name for acquiring merit It is not unnatural that the Chamberlain should refer to his master in this highly complimentary way. The साहित्यदर्पण lays down that a venerable person should be addressed as सुगृहीताभिध by his pupils and others Note 'सुगृहीताभिध पूज्य शिष्यादैर्विनिगद्यते ॥ vi 152 नामधेयम् (name) is the same as नामन्. The affix धेय is added to भाग, रूप and नामन् without any change of meaning (स्वार्थे), according to the Vārtika 'भागरूपनाम्भ्यो धेय' i 5. 10—महाराजदर्शकस्य—King Darśaka belonged to the Śiśunāga dynasty and was the son and successor of Ajātaśatru He ruled in Rājagrha as King of Magadha from *circa* 475 B C to 450 B C According to Buddhist and Jain tradition Udayin was the son and successor of Ajātaśatru But the Purānas speak of him as the son and successor of Darśaka भगिनी—According to the Kathāsaritsāgara Padmāvatī was the daughter of the King of Magadha, named Pradyota Read 'परिपन्थी च तत्रैक **प्रद्योतो मगधेश्वर** । पार्ष्णिग्राह स हि सदा पश्चात् कोप करोति न ॥ 19 तत् **तस्य कन्यकारत्नमस्ति पद्मावतीति** यत् । तदस्य वत्सराजस्य कृते याचामहे वयम् ॥ 20' III 1 1 5 11—आश्रमस्थाम्—It appears that the wife of Ajātaśatru and the mother of Darśaka and Padmāvatī had retired into the forest after the death of her husband From this we learn that in ancient days women, even without their husband, could enter the vānaprasthāśrama and go into the forest to pass their last days in a hermitage Padmāvatī was now on a visit to her mother and wanted to stay in the hermitage on the day on which the

action in this Act opens i 5 12—अभिप्रेत is *p p p* from अभि + प्र + इ गति to intend or desire

**Stanza 6** CONSTRUE —[ तद् भवन्त ] तीर्थोदकानि समिध· कुसुमानि दर्भान् [ इत्यात्मकानि ] तपोधनानि वनात् स्वैरम् उपनयन्तु । धर्मप्रिया नृपसुता तपस्विषु धर्मपीडा न हि इच्छेत् । एतत् अस्या कुलव्रतम् [ अस्ति ] । ( वसन्ततिलका )

The Chamberlain thinks that Yaugandharāyana and Vāsavadattā are hermits who are out to fetch from the forest articles such as holy water, fuel, flowers and Darbha blades that are required for the practice of penance and who are disturbed in their activities by the समुत्सारणा of the soldiers He, therefore, asks them to proceed with their work exactly as they like ( स्वैरम् ) and assures them that no further disturbance to their activities would be caused. For, the princess is pious and does not desire that the hermits should in any way be molested in their pious pursuits In fact such consideration for ascetics is hereditary in her family तीर्थेभ्य पवित्रस्थानेभ्य उदकानि तीर्थोदकानि. Note ' तीर्थं शास्त्राध्वरक्षेत्रोपायनारीरजस्सु च । अवतारर्षिजुष्टाम्बुपात्रोपाध्यायमन्त्रिषु ' भेदिनी. स्वैरम् *adv* at your will, freely, without any restraint, being perfectly at ease स्वेन स्वानन्त्येण स्वच्छन्देन वा ईर्ते गच्छति यस्मिन् कर्मणि यथा तथा. 'मन्दस्वच्छन्दयो स्वैर ' अमर स्वईरम् gives us स्वैरम् instead of स्वेरम्, according to the Vārtika ' स्वादीरेरिणो ' ( स्वैर । स्वेनेरितुं शीलमस्येति स्वैरी । स्वैरिणी । सि कौ. ). तपसो धनानि तपोऽनुकूलानि धनानि वा तपोधनानि riches of penance i e materials required for the practice of penance तपोधनानि is in apposition on all the accusatives in the first line The reading तपोधनानाम् ( तप धनं येषां ते तेषाम् । चतुर्थ्यर्थे षष्ठी ) would mean ' for the ascetics ' You may freely fetch those materials from the forest for the ascetics प्रिय· धर्म यस्या सा प्रियधर्मा धर्मप्रिया वा These two forms are obtained according to the Vārtika ' वा प्रियस्य ' ( गुडप्रिय । प्रियगुड. ). एतत् = धर्मपीडानिषेधम् not wishing any harm to the piety of the ascetics.

i 6 2—आदेशिक is derived from आ + दिश् दिशति to foretell or predict and is thus explained: आदिश्यते असौ आदेश ( prediction ) । आदेशेन जीवति असौ आदेशिक one who makes his living by foretelling, an astrologer, a soothsayer. The affix इक is added in the sense of ' to make one's living by ', according to ' वेतनादिभ्यो जीवति ' पा. 4 4. 12 ( वेतनेन जीवति वैतनिक । धानुष्क । सि कौ ). स्वामिनो देवी भविष्यति— In order to understand this passage clearly a few facts connected with the life of Udayana, the hero, must be knowu. After his romantic marriage with Vāsavadattā Udayana gave himself up completely to the enjoyment of pleasures, leaving the administration of the kingdom to his minister Yaugandharāyana and his general Rum-

anvat. Woman, wine and hunting were his only occupations. (' एवं स राजा वत्सेश. क्रमेण सुतरामभूत् । **प्राप्तवासवदत्तस्तत्सुखासक्तैकमानस** ॥ 3 यौगन्धरायणश्चास्य महामन्त्री दिवानिशम् । सेनापती रुमण्वाश्च राज्यभारमुदूहतु. ॥ 4 . **स्त्रीमद्यमृगयासक्तो** निश्चिन्तो ह्येष तिष्ठति । अस्मासु राज्यचिन्ता च सर्वानेन समर्पिता ॥ 4' कथासरित्सागर 3 1 ) In course of time a powerful rival, named Āruni, arose and deprived Udayana of almost the whole of his kingdom. Udayana was driven to a place called Lāvānaka, which was situated near the border between the kingdom of Vasta and that of Magadha. Here he continued to pass his days in his favourite pastimes —In order to regain the lost kingdom of his master Yaugandharāyana formed the following plan. Soothsayers like Puṣpakabhadra had predicted that Padmāvatī, Princess of Magadha, would be married to Udayana. If this marriage were to take place, it would be possible to obtain the help of Darśaka, King of Magadha, to fight with Āruni and regain the kingdom But a double difficulty seemed to block the prospects of this marriage First, Udayana loved Vāsavadattā too dearly to think of taking another wife Secondly, Darśaka was sure to refuse to give his sister Padmāvatī in marriage to Udayana as long as Vāsavadattā was alive In order to remove these difficulties a trick was played While Udayana was out on a hunting expedition, the village of Lāvānaka was set on fire. It was given out that Vāsavadattā had perished in the conflagration and that Yaugandharāyana had shared the same fate in a gallant effort to save her — Yaugandharāyana, disguised as a wandering ascetic, and Vāsavadattā, dressed as a woman from Avanti, left Lāvānaka and entered the kingdom of Magadha In a penance-grove they met Padmāvatī, who had gone there on a visit to her mother. Yaugandharāyaṇa placed Vāsavadattā in charge of Padmāvatī, saying that she was his sister whose husband had gone on a journey and that she should remain with Padmāvatī till the return of her husband.—In the meanwhile Udayana left Lāvānaka in grief and went to Rājagrha to seek the help of Darśaka against Āruni Here Darśaka offered him the hand of his sister, for the supposed death of Vāsavadattā had removed the only obstacle in the way of this alliance. Udayana accepted the offer with some hesitation. After the marriage the identity of Vāsavadattā was revealed and all things were explained Āruni was then duly vanquished Thus, Udayana regained his kingdom and obtained an additional wife —In the plan which was formed for securing the marriage of Udayana with Padmavatī, Vāsavadattā had joined with Yaugandharayana, Rumaṇvat and others with com-

mendable self-sacrifice It was her cooperation that made Udayana's marriage with Padmāvatī possible and eventually secured the help of Darśaka against Āruṇi

*Stanza 7* CONSTRUE —[ पुरुषस्य कस्यचिद् विषये ] प्रद्वेष बहुमान वा सकल्पाद् उपजायते । भर्तृदाराभिलाषित्वाद् अस्या मे महती स्वता [ उपजायते ] । ( अनुष्टुप् )

Yaugandharāyaṇa is here explaining how we come to entertain hatred or esteem towards people in the world It is all a question of how we think of them Our likes and dislikes proceed from the angle of vision from which we look at people Ordinarily Padmāvatī would have been an object of indifference to Yaugandharāyaṇa But now he is looking at her as the future wife of his master This creates in him a personal interest for her सकल्प from स + कल्प् कल्पते to think, to plan, to reflect भर्तृदाराभिलाषित्वात् — This is an awkward and unsatisfactory expression and the intended meaning can be obtained from it with great difficulty Its ordinary sense would be ' because I am desirous of, or hankering after, the wife of my master ( भर्तु दारा , तेषु तद्विषयो वा अभिलाष अस्ति अस्य, तस्य भाव , तस्मात् ) ' But this outrageous sense is certainly not intended The intended sense is ' because I am desirous of securing her as the wife of my master ' Explain it, therefore, as ' भर्तु दारा भर्तृदारा । भर्तृदारा एव भर्तृदारत्वम् । भावप्रधानो निर्देश । भर्तृदारत्वेन, पद्मावत्या भर्तृदारत्वेन, पद्मावती मे भर्तु दारा भूयात् इति, य अभिलाष , स अस्ति अस्य स भर्तृदाराभिलाषी, तस्य भाव , तस्मात्' भर्तृदाराभिलाषित्वात् is also explained as ' because Padmāvatī is desirous of becoming the wife of my master ' This meaning is impossible for three reasons (1) Yaugandharāyaṇa at present knows nothing of Padmāvatī's mind Padmāvatī also is quite fancy-free so far It is only after hearing the account of Udayana's grief from the Brahmacārin that she comes to entertain love for Udayana ( 2 ) This explanation would not confirm the general proposition in the first line That proposition requires that Yaugandharāyaṇā's interest in Padmāvatī should proceed from his thinking in a particular manner about her ( 3 ) It is impossible to get this meaning from the expression If such were the meaning, the expression would have been भर्तृदाराभिलाषिणीत्वात् दारा a wife The word is explained as दारयन्ति भेदयन्ति भ्रातॄन् and is formed according to the वार्तिक ' दारजारौ कर्तरि णिलुक्च ' ( दारयन्तीति दारा । जारयन्तीति जारा ). The etymology has reference to the fact that a wife generally makes her husband stay separately from his brothers The word is of sociological importance, because it shows that even in ancient times brothers found it difficult to stay together after marriage Note that दार, though meaning a wife, is masculine and is always used in the

plural. Read ' पत्नी पाणिगृहीती च द्वितीया सहधर्मिणी । भार्या जायाथ पुंभूम्नि दारा ' अमर However, दार is sometimes found used in the singular in older literature Note ' नष्टे धने वा दारे वा पुत्रे पितरि वा मृते । अहो दु खमिति ध्यायन् दु खस्यापचिति चरेत् ॥ ' 77 म. भा शान्तिपर्व 25, ' आचार्ये तु खलु प्रेते गुरुपुत्रे गुणान्विते । गुरुदारे सपिण्डे वा गुरुवद् वृत्तिमाचरेत् ॥ ' मनुस्मृति ii 247 स्वता ( स्वस्य भाव ) ownness, personal regard or interest The stanza is an instance of अर्थान्तरन्यास, because the general proposition mentioned in the first line is supported by the particular illustration of Yaugandharāyana's regard for Padmāvatī, which arises from his सकल्प or thinking about her as the future wife of his master

1 7 2—राजदारिका—Note that दारिका ( daughter ) is, like दार ( wife ), derived from the causal of दृ—दृणाति दीर्यति to burst asunder or split open and is explained as ' दारयति ( breaks ) शोकेन पितृहृदयम् असौ. ' Compare ' दारिका हृदयदारिका पितु ' This has reference to the grief which is supposed to overcome a Hindu father at the birth of a daughter दारक, of which दारिका is the feminine form, is also derived from the same root, but is explained as ' दारयति भेदयति उद्घाटयति इत्यर्थ स्वर्गद्वारं पित्रे असौ '. This refers to the idea that the birth of a son opens the door of heaven for the father It is interesting to note how these three words दार, दारक, and दारिका, derived from the some root, etymologically signify different things and convey important information about society. भगिनिकास्नेहोऽपि—अपि as it stands makes no sense Therefore, construe it with मे It would then suggest that Vāsavadattā understands from Yaugandharāyana's expression that he is favourably impressed by Padmāvatī and remarks that she also ( अपि ) feels a sister's affection for her Her reason for this sentiment towards Padmāvatī is, however, different Padmāvatī is a princess Vāsavadattā is also one Therefore, she feels a sister's affection for Padmāvatī अत्र = अस्या पद्मावत्याम्. 1 7 6—प्रविशति उपविष्टा तापसी—Note the contradiction in this stage-direction If the lady-hermit was उपविष्टा or seated, how could she be described as प्रविशति ? We must, therefore, suppose that the ancient Sanskrit stage knew of some kind of arrangement by which curtains could be lifted up and characters discovered to the audience in various postures Thus, as soon as the speech of the maid was over, the curtain went up and the lady—hermit was discovered sitting. प्रविशति, therefore, means ' सामाजिकाना दर्शनपथ प्रविशति ' तापसी—Who this lady-hermit is, is not quite clear That she is not the mother of Darśaka and Padmāvatī is evident from the way she behaves and speaks with Padmāvatī. She is apparently some elderly woman, who has taken to a life of penance in her old age and

who has now been deputed by the queen-mother to extend welcome to Padmāvatī and to lead her to her presence. i. 7. 7—राजदारिआए—This Prakrit form is equal to Sanskrit राजदारिकायै or राजदारिकाया As स्वागतम् governs the dative, राजदारिआए should be translated by राजदारिकायै 1 7 9—अभिजन high or noble birth Vāsavadattā is impressed by the beauty of Padmāvatī and remarks that her beauty is worthy of her high birth ( अभिजनस्य अनुरूपम् ) i. e her beauty is as great as her birth is high 1 7 12—जाते lit. one who is born, then child तपोवनानि स्वगेहम्—What the lady-hermit means is that guests should regard the penance-grove as their home This shows that though the hermits had retired from the world and were living in the forest for the practice of penance, they were ever willing to extend hospitality to whomsoever visited their settlement. 1 7 15—विश्वस्त is *p p p* from वि + श्वस् श्वसिति to breathe freely, to feel confident, to be at ease A fastidious critic would find fault with the expression विश्वस्ता on the ground that it throws out an improper suggestion and involves a poetical defect, called अनुचितार्थत्व, because विश्वस्ता as a noun means a widow. Vide ' विश्वस्तो जातविश्वासे **विश्वस्ता विधवा** स्त्रियाम् ' मेदिनी 1. 7 17, 18—न हि०— The polite words with which Padmāvatī accepts the welcome impress Vāsavadattā once more and she remarks that not only her form, but also her speech is sweet वाचा—This is nominative singular The word वाचा is an alternative form of वाच्, obtained by the addition of आ. According to the grammarian Bhāguri आ can be added to feminine nouns ending in a consonant Note ' वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयो । **आपं चापि हलन्तानां यथा वाचा निश दिशा॥**' As the Prakrit is वाआ, it is better to translate it by वाचा. i 7 20—इमां तावत्०—The query is quite characteristic of women Though the lady-hermit has grown old and has apparently given up all connection with mundane matters, she cannot help inquiring about the marriage of Padmāvatī For, it is the very nature of women, especially of old ones, ever to become interested in the marriage of young men and women with whom they come in contact भद्रमुखस्य भद्रं मुखं यस्य तस्य one whose face is auspicious or gracious This is a respectful mode of reference भद्रमुखस्य = राज्ञो दर्शकस्य 1 7 22, 23—दारकस्य कारणात्—This must be Gopālaka, the elder of Vāsavadattā's two brothers दूतसंपात दूताना सपातम् आगमन संप्रेषणामित्यर्थ the sending or despatch of messengers Compare' किं न खलु सौवीरेन्द्रेण पुनर्न **दूतसंपात** क्रियते ' अविमारक 1 9 21. 1. 7. 25—एषा चात्मीया—Vāsavadattā considers Padmāvatī as her own ( आत्मीया ), because she expects that the proposal of her father Pradyota, requesting Padmāvatī's hand for his son Gopālaka, would be readily

accepted When Padmāvatī becomes her brother's wife, she naturally would be आत्मीय to Vāsavadattā It must be remarked that this sentiment in the mind of Vāsavadattā is exceedingly strange Vāsavadattā is a party to the plot which aims at securing Padmāvatī's marriage with Udayana When, therefore, Vāsavadattā hears that her father is negotiating with the Magadha king for securing Padmāvatī as a bride for his son, she should have grown anxious regarding the success of her plot Instead she seems to take for granted in an unconcerned manner that Padmāvatī would be married to Gopālaka ! i 7 27—बहुमानस्य—The lady-hermit thinks that Padmāvatī, on account of her great beauty (आकृतिः), deserves the high honour of being sought as a bride for his son by the powerful king Pradyota i 7. 28— महत्तरे very great The comparative termination तर is often used to express excess merely i 7 30 31—किं दृष्टो मुनिजन आत्मानमनुग्रहीतुम्— The natural meaning of this sentence is 'Have you seen hermits in order to favour yourself ?' आत्मानम्=त्वाम् The idea is that मुनिजनदर्शन is itself the favour which you want to do to yourself But this is not the idea intended We have, therefore, to take आत्मानम्=मां पद्मावतीम् and अनुग्रहीतुम्=अनुग्राहयितुम् (अन्तर्भावितण्यर्थं रूपम्). The meaning then would be 'Have you seen hermits in order to make i e induce them to show favour to me' What Padmāvatī wanted the Chamberlain to do was to find out some hermits who would show her the favour of accepting gifts from her. This meaning can be had from the sentence in the text by resorting to the unidiomatic expedients explained above आत्मानम् usually refers to the agent of the main action in the sentence The main action here is दर्शन and its agent is the Chamberlain So आत्मानम् would refer to the Chamberlain, according to the general usage of that word. Here we have somehow to take it to stand for माम्. Then again, अनुग्रहीतुम् in the sense of अनुग्राहयितुम् is also far-fetched Altogether the sentence is clumsy and the intended idea is obtained from it in an unnatural and far-fetched manner The poet should have written 'किं दृष्टो मुनिजन मामनुग्राहयितुम्'. A third way is to take आत्मानम्=मुनिजनम् 'Have you seen hermits who would like to favour themselves by accepting gifts from me ?' This meaning is neither intended nor easily obtainable from the sentence. अभिप्रेतप्रदानेन by the gift of their desired objects. This instrumental has the sense of purpose or fruit, like अध्ययनेन वसति. The ascetics were to be invited for the purpose of giving them whatever they desired उपनिमन्त्र्यताम् (3rd *sing. pass.* from उप + नि + मन्त्र् मन्त्रयते) be invited. Padmāvatī now wants a general invitation to be issued to

all residents of the hermitage to declare what they want so that by fulfilling their desires she might acquire religious merit. 1 7 34,35– अनेन विस्रम्भेण विश्वासेन भवता स्नेहपूर्णेन आचरणेन इत्यर्थ, उत्पादित जनित विस्रम्भ भवत्सु विश्वास स्नेह इत्यर्थ यस्या सा in whom confidence or regard ( विस्रम्भ ) for you is engendered or created by your confidence i e intimate or cordial behaviour towards her धर्मार्थम्=धर्माय for the purpose of accumulating religious merit अर्थेन with her wealth उपनिमन्त्रयते invites Supply भवत as the object of this The idea is The hermits accorded Padmāvatī a cordial welcome and behaved with her with confidence or familiarity This has created a regard for the hermits in her She, therefore, now wants to utilize her wealth in fulfilling their desires and thus to acquire religious merit for herself धर्मार्थम् may also be explained as धर्मसहित अर्थ धर्मार्थ ( मध्यमपदलोपी स० ) तम् and taken as the object of उपनिमन्त्रयते. धर्मार्थम् अर्थेन उपनिमन्त्रयते would then mean 'she invites i e wants to achieve piety ( धर्म ) and wealth ( अर्थ ) by means of her wealth' According to this interpretation Padmāvatī would have a double purpose in view in practising charity in that hermitage viz धर्म and अर्थ i e by giving away her wealth to the hermits she not only expects spiritual elevation, but also material prosperity This explanation is unsatisfactory for three reasons (1) It cannot be had naturally from the sentence as it stands (2) By making अर्थ or material prosperity one of the ends of Padmāvatī's charity, it deprives that charity of half its charm (3) In the next stanza धर्म is declared to be dear to her, not धर्म and अर्थ. So धर्म must bo considered as the sole object of her charity

**Stanza 8** CONSTRUE —कस्य अर्थ कलशेन [ सपद्येत ], क वास मृगयते, दीक्षा यथानीश्चितं पारितवान् क पुन गुरो यद् देय तत् इच्छति । धर्माभिरामप्रिया नृपजा इह आत्मानुग्रहमिच्छति । यद् यस्य समीप्सितम् अस्ति, तत् [ स ] वदतु । अद्य कस्य किं दीयताम् । ( शार्दूलविक्रीडितम् )

In this stanza the Chamberlain expresses his idea as to what the requirements of some of the hermits might be Somebody would like to have a pitcher to fetch water Some one else would probably like a garment to be given to him Perhaps, there is a student in the hermitage who has completed his period of disciple–ship and wants to give some reward to his preceptor All these desires the princess would readily fulfil. She is very pious and desires the hermits to show her the favour of proclaiming their requirements The stanza incidentally tells us how simple and frugal are the possible wants

of the dwellers of the hermitage. अर्थ purpose, object or aim. It is derived from either अर्थ–अर्थयते to request or ऋ ऋच्छति to go. अर्थ्यते प्रार्थ्यते असौ अथवा अर्यते गम्यते अर्थीभि असौ अर्थ It is used with the instrumental of the thing aimed at or sought after and the genitive of the person aiming or seeking कार्यम् and प्रयोजनम् are also similarly used. वास is *acc sing* of वासस् *n.* which means a garment and is derived from वस् वस्ते to wear or put on वस्यते अनेन इति वास वस्त्रम् Note 'वस्त्रमाच्छादन वासश्चेल वसनमशुकम्' अमर The second line refers to a स्नातक or a student who has completed his education Such a student usually gave a suitable gift, called गुरुदक्षिणा, to his preceptor before leaving the गुरुकुल or the family of the preceptor, where he had to stay during the period of his studentship दीक्षा initiation or investiture as a student, following the ceremony उपनयन, from दीक्ष् दीक्षते to consecrate or dedicate oneself to Here दीक्षा stands for the period of the investiture This period, according to Manu, was 36, 18 or 9 years Compare 'षट्त्रिंशदाब्दिकं चर्य गुरौ त्रैवेदिक व्रतम्। तदर्धिकं पादिकं वा ग्रहणान्तिकमेव वा॥' iii 1 निश्चित निश्चयम् अनतिक्रम्य यथा तथा यथानिश्चितम् according to his determination This is an अव्ययीभाव compound in the sense of पदार्थानतिवृत्ति, which is one of the senses of यथा, formed according to 'अव्यय विभक्तिसमीपसमृद्धि etc' पा 2 1. 6 पारितवान्=समापितवान् one who has completed. पारितवान् is perfect participle from पारि, *p p p.* from पारयति-ते, which is a denominative from पार –रम् the other or opposite bank पारयति-ते may again be either the causal of पृ–प्रियते, or the regular active present from the root पार् 10 U गुरोर्देयम् what should be given to the preceptor the गुरुदक्षिणा देय is potential participle from दा ददाति–दत्ते आत्मानुग्रहम् आत्मन अनुग्रहम् Here आत्मन् properly refers to Padmāvatī, who is the subject of the principal verb इच्छति धर्माभिरामप्रिया (1) धर्म अभिराम प्रीतिजनक प्रियश्च यस्या सा to whom piety is delightful aud dear (2) धर्मे अभिराम प्रेम रतिर्वा येषा ते धर्माभिरामा तेषा प्रिया who is dear to, or liked by, those who take delight in piety (3) धर्मे अभिराम येषा ते धर्माभिरामा, धर्माभिरामा प्रिया यस्या सा to whom the pious are dear The first explanation is more natural and hence better than the other two The expression धर्माभिरामप्रिया is, however, by no means felicitous Either अभिराम or प्रिय is superfluous धर्मप्रिया or अभिरामधर्मा would have brought out the required sense. समीप्सितम् (*p p p* from समीप्सते, which is a desiderative from सम्+आप् आप्नोति) desired, sought after

1 8 1—हन्त is expressive of delight Yaugandharāyana is glad that he has found a means of achieving his object Ever since he left Lāvānaka along with Vāsavadattā, one thought was constantly troubling him According to his plan Vāsavadattā had to stay away

from Udayana for some time She was to be restored to her husband after the marriage of Padmāvatī with Udayana had been celebrated. Yaugandharāyana feared that with the proverbially suspicious nature of man, Udayana would grow nervous about Vāsavadattā's virtue during the period of her separation from him. What proof could Yaugandharāyana then adduce to convince his master of the faithfulness of Vāsavadattā during the separation ? This was what caused great anxiety to the astute minister When the Chamberlain made an announcement that Padmāvatī would grant anything that the hermits desired, a bright idea struck Yaugandharāyana If he were to request Padmāvatī to take Vāsavadattā in her charge, Vāsavadattā would be staying with Padmāvatī all through her separation Thus, at the time of her restoration, Padmāvatī would bear testimony to Vāsavadattā's virtue during the period of her absence from Udayana This is the plan that is referred to in the expression 'दृष्ट उपाय' and it is this that causes delight (हन्त) to Yaugandharāyana अर्थी one who has an object to gain, one who wants to make a request, a suppliant Yaugandharāyana's request, as we learn from his next speech, is that Vāsavadattā, whom he introduces as his sister, and whose husband, he further pretends, has gone on a journey, should be taken under her protection by Padmāvatī for some time. By making this request Yaugandharāyana suggests that the whereabouts of the husband of his sister are not known and that having placed her in charge of Padmāvatī, he was going to institute a search for his sister's husband. 1 8 2 — दिष्ट्या is an अव्यय or an indeclinable, having the sense of 'I am glad, fortunately, luckily' Note 'दिष्ट्या समुपजोष चेत्यानन्दे' अमर Really it is the instrumental singular of दिष्टि (from दिश् दिशति-ते to ordain), which means fortune, luck or destiny. Thus दिष्ट्या = through luck, then through good luck, luckily Padmāvatī is glad that her arrival at the hermitage has borne fruit in so far as she has secured at least one suppliant whose wish she will have the pleasure to satisfy. 1 8 5— सतुष्टा सम्यक् तुष्टा तपस्विजना यस्मिन् आगन्तुक a stranger, a new comer अनेन आगन्तुकेन भवितव्यम् is an impersonal construction (भावे प्रयोग). What the lady-hermit means is that all the dwellers of that penance-grove were contented and that nobody was likely to ask for anything from the princess As one man has actually declared himself to be a suppliant, he must obviously be a stranger in that hermitage. 1. 8 6—किं क्रियताम् (अस्माभि तवार्थे) What should be done by us for you ?

What can we do for you ? What is it you want from us ? ı 8 7— मे स्वसा—According to the Kathāsaritsāgara Yaugandharāyana passes off Vāsavadattā as his daughter, whose husband being vicious has deserted her Read ' इयमावन्तिका नाम राजपुत्रि **सुता** मम । अस्याश्च भर्ता व्यसनी त्यक्त्वेमा कुत्रचिद् गत ॥ 21 तदेना स्थापयाम्यद्य तव हस्ते यशस्विनि । यावत्तमानयाम्यस्या गत्वान्विष्याचिरात् पतिम् ॥ 22' ıtı 2 प्रोषित परदेश गत भर्ता यस्या सा प्रोषितभर्तृका प्रोषित is *p p p* from प्र + वस् वसति to go on a journey The affix क is added at the end of a Bahuvrihi compound, when the last member is a feminine noun ending in ई or ऊ, or a noun ending in ऋ, according to ' नद्यृतश्च ' पा 5 4 153 ( नद्युत्तरपदाद् ऋदन्तोत्तरपदाच्च बहुव्रीहे कप् स्यात् ) It may be noted *en passant* that प्रोषितभर्तृका represents one of the eight types of heroines in Sanskrit drama, defined as ' नानाकार्यवशाद् यस्या दूरदेश गत पति । सा मनोभवदुःखार्ता भवेत् **प्रोषितभर्तृका** ॥ ' साहित्यदर्पण ıtı 84 ı 8 8—पल्लिाल्यमानाम् *pass pres participle em* from परि + पल् पालयति–ते to protect

**Stanza 9** CONSTRUE —[ मे ] अर्थे कार्य नैव [ अस्ति ], भोगै अपि न, वस्त्रैः न । अह वृत्तिहेतो काषाय न प्रपन्न [ अस्मि ] । दृष्टधर्मप्रचारा धीरा इय कन्या मे भगिन्या चारित्रं रक्षितु समर्था [ अस्ति ] । ( वैश्वदेवी )

Yaugandharāyana disillusions Padmāvatī by this speech of his He declares that he is not hankering after any material objects such as riches, enjoyments or garments He has seen that Padmāvatī is wise and pious and feels sure that she would be able to guard the virtue of his sister That is why he wants to give his sister in her charge काषायम् the red cloth which सन्यासिन्s wear काषायम् is derived from कषाय –यम् ( a red preparation for dyeing garments with ) by the addition of अण्, according to ' तेन रक्तं रागात् ' पा. 4 2 1 ( रज्यते अनेन इति राग । **कषायेण रक्तं वस्त्रं काषायम्** । माञ्जिष्ठम् । सि कौ. ). वृत्ति livelihood. प्रपन्न *p p p* from प्र + पद् पद्यते to go to, to resort to The second line is a hit at those people who, unable or unwilling to make an honest living by the sweat of their brow, turn ascetics and expect to be fed and clothed by pious house-holders Yaugandharāyana declares that he is not one of these His denial is significant and shows that there were people of this type in Bhāsa's time धीरा wise, steadfast, sedate. ' धियं राति धियमीरयति इति वा । ' व्याख्यासुधा ' धीरो मनीषी ज्ञ प्रज्ञ सख्यावान् पण्डितकवि ' अमर . दृष्ट धर्मस्य प्रचार आचरण यस्या सा whose practice of piety has been seen. Yaugandharāyana means that he has actually seen Padmāvatī practising piety in so far as she exhibited such great concern to bestow her riches on the ascetics The expression may also be explained as दृष्ट. ज्ञात धर्मस्य प्रचार मार्ग आचरण वा यया who knows the path or

practice of piety कन्या refers to Padmāvatī. कन्या is derived from कन्च कनति to shine or to love, or from कम् कामयते to love A girl shines in her youth and is loved and returns the love So she is called कन्या Note also 'कन्या कमनीया ( lovable ) भवति । केन नेतव्येति वा । कमनेन ( by means of love ) आनीयते इति वा । कनतेर्वा रयात् कान्तिकर्मण ( having the sense of shining ) । ' यास्क निरुक्त 4 15

1 9 2—निक्षेप्तु काम यस्य स Vāsavadattā did not know that it was part of Yaugandharāyana's plan to place her with Padmāvatī So she was somewhat taken by surprise ( हृ ) when she heard his request As a matter of fact Yaugandharāyaṇa had also not expected that events would turn out to be so favourable to his plan and that he would meet Padmāvatī just there The idea of taking advantage of Padmāvatī's offer to place Vāsavadattā in her charge struck him all of a sudden 1. 9 3—भवतु–Vāsavadattā had perfect confidence in Yaugandharāyana's ability So she satisfies hereself by remarking that he would not do anything without premeditation ( अविचार्य ). क्रम पादन्यास a step क्रम न करिष्यति means metaphorically 'will not go in for, commence, any undertaking ' क्रमम् can also be taken as an object for अविचार्य Then, the sentence is thus explained क्रम कार्यस्य क्रमप्राप्तं परिणामम् अविचार्य [ किमपि ] न करिष्यति he will not undertake anything without thinking what it would lead to 1 9 4—अस्य = परिव्राजकस्य व्यपाश्रयणा = अभ्यर्थना request प्रति + ज्ञा जानाति to promise.

**Stanza 10** CONSTURE —अथ सुख [यथा तथा] दातुं [ शक्य ] भवेत् । प्राणा सुखं [ यथा तथा दातुं शक्या भवेयु ] । तप सुख [ यथा तथा दातु शक्य भवेत् ] । सर्वम् अन्यत् सुखं भवेत् । [ किंतु ] न्यासस्य रक्षण दु ख [ वर्तते ] । ( अनुष्टुब् )

The Chamberlain explains in this stanza how the request (व्यपाश्रयणा) of Yaugandharāyana is great ( महती ) in the sense of difficult to grant It is easy to part with wealth, life or penance But to protect a deposit is very difficult, indeed His words show that in those days a deposit was regarded as a sacred trust It is not impossible that the Chamberlain had in his mind the special kind of deposit which Yaugandharāyana wanted to place in the charge of Padmāvatī, when he said 'दु ख न्यासस्य रक्षणम् ' For, is it not very difficult to guard the virtue of a woman, especially a woman of whom you know nothing and whose husband is reported to have disappeared? सुखम् in the first line should be taken as an adverb, modifying दातुम् The use of the infinitive in 'अर्थ सुख दातु भवेत् ' is very peculiar The sentence seems to be equal to the English 'To give wealth would be easy' But in Sanskrit the infinitive, we must remember, is never used as a subject.

Consequently, we have no other alternative except to supply शक्य to make the use of the infinitive regular सुखम् in the second line is merely a predicative adjective of अन्यत्. न्यास a deposit, from नि + अस् अस्यति दुःखम् *adj* = दुःखकारकम्

1 10 2—प्रथममुद्घोष्य—Padmāvatī gives a sort of snub to the Chamberlain in this sentence Having first invited the hermits to ask for whatever they wanted, it was improper now to hesitate उद्घोष्य *indeclinable p. p p* or *gerund* from उत् + घुष् घोषति घोषयति-ते to proclaim or announce aloud 1 10 4–7–The Chamberlain, the maid and the lady-hermit deservedly give to Padmāvatī a compliment for her right attitude in the matter 1 10 8—अभ्युपगतम् accepted 1 10 13—आत्मीया Padmāvatī looks upon Vāsavadattā as her own now, because she has accepted her as a charge Note that a similar thought had before entered Vāsavadattā's mind also, though for a different reason See above i 7 25 So it seems that a secret bond of friendship and love is unconsciously growing between the two 1 10 18—अनुभूतं सुखं यया सा अनुभूतसुखा one who has enjoyed happiness i e seen better days. Both the lady-hermit and the maid rightly conclude from Vāsavadattā's form that she must be a princess who had passed her days in happiness Sanskrit poets often give expression to the idea that the form proclaims the greatness and nobility of men and women Compare 'आकृतिरेव अनुमापयति अमानुषताम् ।' कादम्बरी i 10 21—अवसितम् *p p p* from अव + सो स्यति to finish, come to an end Having succeeded in inducing Padmāvatī to take Vāsavadattā under her protection, Yaugandharāyana thinks that half the responsibility on his shoulders of carrying out the plan is over He is naturally jubilant over the fact ( हन्त भो ) यथा०—It appears that in their deliberations, Yaugandharāyana, Rumanvat and others had already decided to place Vāsavadattā with Padmāvatī, though apparently she was not aware of this part of the plan When, therefore, Yaugandharāyana got an early opportunity of doing this, he was naturally delighted and remarked that everything was turning out ( परिणमति ) exactly as they had planned ( यथा समर्थित तथा ) अर्थ् with सम्-समर्थयति-ते means to deliberate, to think, to plan प्रतिष्ठिते ( प्रति + स्थित ) reinstalled, re-established on the throne 1 10 20—तत्रभवतीम् = वासवदत्ताम् i. 10 21—विश्वासस्थानम् the abode of confidence. What Yaugandharāyana means is that when he would present Vāsavadattā to Udayana after the latter had been reinstalled on the throne, he could confidently look to Padmāvatī to support him, if any question about the chastity of Vāsavadattā arose Compare कथासरित्सागर 'देवी च स्थाप्यते

नीत्वा युक्त्या पद्मावतीगृहे। छद्मस्थितायां येनास्यां **सैव स्याच्छीलसाक्षिणी** ॥' III 1. 121, 'इयं तस्यां **सपत्न्येव प्रवासे शीलसाक्षिणी**। III 2 113

**Stanza II** CONSTRUE —यैः [ आदेशिकैः इयं ] विपत्तिः प्रथमं दृष्टा [ तैः एव ] अथ पद्मावती नरपतेः भवित्री महिषी [ इति ] प्रदिष्टा। तत्प्रत्ययात् इदं कृतम्। विधिः सुपरीक्षितानि सिद्धवाक्यानि उत्क्रम्य न हि गच्छति। ( वसन्ततिलका )

In this stanza Yaugandharāyaṇa explains why they have all entered upon this somewhat hazardous undertaking Sooth-sayers had first ( प्रथमम् ) predicted the present calamity viz. the loss of kingdom by Udayana ( विपत्ति = राज्यनाशरूपा आपत् ) That prediction has come true. This means that the predictions of these astrologers are reliable. The same astrologers have afterwards ( अथ ) prophesied that Padmāvati would be the queen of Udayana This prophecy must now be regarded as trustworthy Putting their faith in the words of these astrologers, Yaugandharāyaṇa and others have done all this. Indeed, fate does not go beyond the well-considered words of perfect men like these sooth-sayers Therefore, their plan is bound to be successful. भवित्री future, prospective, destined महिषी queen The technical sense of महिषी is the crowned queen ( **'कृताभिषेका महिषी'** अमर ) Here it means wife or queen तत्प्रत्ययात् = तेषु आदेशिकेषु प्रत्ययात् इदम् stands in a general way for the whole plan and particularly for this part thereof viz placing Vāsavadattā in Padmāvati's charge. Vāsavadattā is so placed with Padmāvatī, because Yaugandharāyaṇa has perfect confidence in the astrologers सिद्ध means a perfect being, one who by penance or the practice of Yoga has obtained miraculous powers ( सिद्धि ). Here, it means astrologers or sooth-sayers, who can look into the future, the seers उत्क्रम्य गच्छति is unnecessarily clumsy for उत्क्रामति. Fate does not go beyond the words of the seers, because seers look into the future and speak what is destined to happen. The figure in the stanza is अर्थान्तरन्यास, because the general statement supports the particular action taken by Yaugandharāyaṇa and others. For the general statement in the stanza compare 'लौकिकानां हि साधूनामर्थं वागनुवर्तते ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥' उत्तररामचरित I 10

I 11. 1— ब्रह्म चरितुं शीलमस्य स ब्रह्मचारी ब्रह्मन् means the Veda ('वेदस्तत्त्वं तपो ब्रह्म, ब्रह्मा विप्रः प्रजापतिः' अमर ) Metaphorically ब्रह्मन् indicates the vows which are to be observed by one who studies the Veda ( ब्रह्म वेदः। तदध्ययनार्थं व्रतमपि उपचाराद् ब्रह्म। ) Thus, ब्रह्मचारिन् means one who practises the Veda i e the vows necessary for the study of the Veda; then, a student of the Veda, then, a student in general. Celibacy is the chief of the vows which a Vedic student has to observe.

Hence ब्रह्मचारिन् comes to mean a celibate i 11 2— मध्यम् अह्न मध्याह्न mid-day When अहन् is preceded, among others, by a word denoting a part of the whole in a Tatpurusa compound, it is changed to अह्न, according to 'अह्नोऽह्न एतेभ्य' पा 5 4 88 ( सर्वादिभ्य परस्य अहन्शब्दस्य अह्नादेश स्यात् समासान्ते परे । ) ı 11 3— विश्रमयिष्ये 1st *sing second future* of विश्रमयति–ते, causal from वि + श्रम् श्राम्यति to take rest Here we must either supply आत्मानम् as the object of विश्रमयिष्ये, or say that the causal is used in the sense of the active ( स्वार्थे णिच् )

**Stanza 12** CONSTRUE —देशागतप्रत्यया [ अत एव ] अचकिता हरिणा' विश्रब्ध चरन्ति । सर्वे वृक्षा पुष्पफलै. समृद्धविटपा दयारक्षिता [ च सन्ति ] । कपिलानि गोकुलधनानि ध्रुवियेंट [ वर्तन्ते ] । दिश अक्षेत्रवत्य [ विद्यन्ते ] । नि सदिग्धम् इद तपोवनम् [ अस्ति ]। धूमो हि [ अत्र ] ब्रह्माश्रय [ भवति ] । ( शार्दूलविक्रीडितम् )

It is now mid-day and the student, who is much too tired on account of his journey from Lāvānaka, is looking about for a place to take rest All round he sees indications which show to him that the place must be a penance–grove. And these indications he recounts in this stanza First, then, there are the deer that are grazing fearlessly ( विश्रब्धम् *adv* विस्रम्भयुत विश्वासयुत निर्भय यथा तथा ). The deer are perhaps the most timid of the forest–animals If they are free from any fright ( अचकिता = अभीता ) here, it means that they have gained confidence about this place being quite safe for their movements ( देशे एतत्स्थानविषये इत्यर्थ आगत प्रत्यय विश्वास येषा ते ). And such a place can only be a penance-grove Secondly, all trees have branches laden with flowers and fruit This shows that they are protected with compassion Such compassion for even trees is possible only in a penance–grove Then, again, the fact that flowers and fruit are allowed to remain on the trees and are not plucked and gathered for enjoyment shows that people here are free from a desire for personal indulgence Such people can be found only in a penance-grove Thirdly, herds of tawny cows are seen in abundance all round This is also an indication that the place is a penance-grove For, in a penance-grove cows are required for sacrificial purposes Fourthly, the directions show no signs of cultivation From this one can gather that the people here live on what nature yields them Such people can be hermits only. And fifthly, smoke is proceeding from many sources This indicates that sacrificial rites are being performed in many places Such pious activity also proclaims the place to be a penance-grove Thus, from these five indications the student concludes that the place must undoubtedly be a penance-grove. 'पुष्पफलै समृद्धविटपा' is an example of सापेक्षसमास and एकदेशी अन्वय, became पुष्पफलै goes with समृद्ध ( enriched,

laden ), which is only a part of the compound. विटप –पम् a branch, a bough, a twig विट शब्द ( from विट् वेटति to sound ) पाति रक्षति, विटान् कामुकान् पाति रक्षतीति वा, असौ विटप The branches of a tree arrest the sound that is made under them, or furnish a convenient place for lovers. Hence they are called विटप. अमर gives विटप् in the sense of वृक्षविस्तारः भूयिष्ठम्, superlative from बहु, used adverbially, in abundance We must supply a verb such as वर्तन्ते for भूयिष्ठम् to modify भूयिष्ठानि as a predicative adjective would have been better 'कपिलानि गोकुलधनानि' is an example of a very awkward एकदेशी अन्वय , because कपिलानि really qualifies गो in गोकुल-धनानि. कपिल or tawny or reddish–brown cows were regarded as specially holy and auspicious गवां कुलानि समूहा गोकुलानि । गोकुलानि धनानि इव गोकुल-धनानि ( उपमानोत्तरपद–कर्मधारय )। An उपमेय or an object of comparison is compounded in a Karmadhāraya with an उपमान or a standard of comparison ( a word showing excellence ) such as व्याघ्र, when no common property is mentioned, according to ' उपमित व्याघ्रादिभिः सामान्याप्रयोगे ' पा 2 1 56 ( उपमेय व्याघ्रादिभि सह प्राग्वत् । e. समस्यते साधारणधर्मस्य अप्रयोगे सति । विशेष्यस्य पूर्वनिपातार्थं सूत्रम् । पुरुषव्याघ्र , नृसोम । व्याघ्रादिराकृतिगण । सामान्याप्रयोगे किम् । पुरुषो व्याघ्र इव शूर । सि कौ. ) Thus in the compound गोकुलधनानि, गोकुलानि ( उपमेयम् ) are compared with धनानि ( उपमानम् ) and the common property between the two viz महार्घत्व स्पृहणीय-त्वम् वा is not mentioned पुरुषसिंह , मुखचन्द्र , चरणकमलम् etc are compounds of this kind क्षेत्रम् cultivated land or field न क्षेत्रं विद्यते यासु ता अक्षेत्रवत्यः दिश If the place had been an ordinary village, cultivated fields would have been seen all round The absence of these proclaims it to be a pen-ance-grove. In laying down rules for members of the वानप्रस्थाश्रम Manu says that they must not eat the produce of cultivated fields Note ' न फालकृष्टमश्नीयादुत्सृष्टमपि केनचित् । न ग्रामजातान्यार्तोऽपि मूलानि च फलानि च ॥ vi. 16. निर्गत सन्दिग्धं सन्देह संशय यस्मिन् कर्मणि यथा तथा निःसन्दिग्धम् without a doubt. संदिग्ध, which is *p p p* from सं + दिह् देग्धि दिग्धे to doubt, is used as a भाववाचक noun, according to ' नपुंसके भावे क्त ' पा 3 3 114 बहवः आश्रया उत्पत्तिस्थानानि यस्य which has many supports i e which proceeds from many places The stanza is an instance of a figure called अनुमान, because the student draws the conclusion that the place is a penance–grove from the five indications mentioned therein For the idea in the first line compare ' विश्रासोपगमादभिन्नगतयः शब्दं सहन्ते मृगा ' and ' नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ' अभिज्ञानशाकुन्तल i 14c and 15d

i 12 1—एष जन refers to the Chamberlain, whom the student naturally regards as opposed to ( विरुद्ध ) or unsuitable for a hermitage. For, nobody expects to see a Chamberlain in a hermitage Then on another side the student sees the hermits and being reassured by their

presence he thinks that he can now go there without blame ( निर्दोषमुपसर्पणम् ). The blame, which he fears would have accrued to him otherwise, is that of contact with city-life and its temptations, which a student according to ancient ideas must avoid. i 12 2—अये स्त्रीजन -This refers to Vāsavadattā and Padmāvatī Their sight causes the young student a still greater surprise ı 12 3—सर्वजनस्य साधारणम् common to all people The Chamberlain guesses that the student is somewhat confused by seeing this cosmopolitan crowd in what he thinks to be a penance-grove He, therfore, proceeds to tell him that a hermitage is open to all and that nobody need be surprised at finding different kinds of people there ı 12 6—सुखेन सौलभ्येन वा परिपालनीय सुपरिपालनीय easy to be protected When the Chamberlain issued an invitation to the student to enter freely, Vāsavadattā began to feel uneasy at the sight of the stranger Her exclamation ह showed असम्मति or unwillingness to face him Padmāvatī understood this and was glad ( अम्मो shows her pleasure ) at Vāsavadattā's anxiety to avoid being seen by strangers. For, it indicated that she was naturally virtuous A wanton woman would have sought for and welcomed the glances of strangers Padmāvatī, therefore, remarked that it would be easy for her to protect her word, since she was naturally inclined towards virtue सुपरिपालनीय would also mean सुष्ठु समीचीनतया वा परिपालनीय fit to be well or carefully protected With this explanation Padmāvatī's idea is as Vāsavadattā is such a virtuous women, Padmāvatī must take special care to see that she is not put in an awkward position by having to face strangers We shall see later on that out of consideration for Vāsavadattā Padmāvatī foregoes the pleasure of seeing her husband See below iv 2. 7 ı 12 8—पूर्व सत्कार.-The Chamberlain is now offering hospitality to the student But what right has he to act the host ? Padmāvatī and her party were as much guests in the penance-grove as the student But the Chamberlain argues that as their party has arrived in the forest earlier than the student, they have a right to extend hospitality to him अतिथे सत्कार अतिथियोग्य सत्कारो वा अतिथिसत्कार hospitality or honour due to a guest अतिथि is derived from अत् अतति to go by the addition of इथिन्, according to ' ऋतन्यञिवन्य etc ' उणादिसूत्र 4 2 and literally means one who is always travelling. Manu says that an अतिथि is a Brāhmana who stays in a place for just one night and that he is so called because of his temporary sojourn Note ' एकरात्र तु निवसन्नतिथिर्ब्राह्मण स्मृत । अनित्य हि स्थितो यस्मात् तस्मादतिथिरुच्यते ॥ ' iii 102 His definition shows that he probably derives अतिथि from अ + स्था तिष्ठति ( one who does not stop ı e does not stop long in one place ). मेधातिथि's idea is that अतिथि comes from अति + स्था ( ' तिष्ठते अतिपूर्वस्य अय शब्द ।

औणादिकैः कथंचिद् व्युत्पत्ति '). कुल्लूकभट्ट explains the word as ' अनित्यावस्थानान्न विद्यते द्वितीया तिथिरस्येत्यतिथिरुच्यते one who owing to his uncertain or temporary stay does not remain in one place for a second day ' i e. from अ + तिथि नन्दन holds that अतिथि is derived from अनित्य + स्थित ( 'अनित्यशब्दाद् अकारमिकार तकार चादाय,स्थितशब्दात् त्थकारमिकार चादाय सन्निवेश्य अतिथिरित्युच्यते') Lastly, पराशर seems to derive अतिथि from अनित्य + आगम् Read 'दूराच्चोपगत श्रान्त वैश्वदेव उपस्थितम् । अतिथिं तं विजानीयान्नातिथि पूर्वमागत ॥ 41 नैकग्रामीणमतिथि सगृह्णीत कदाचन। **अनित्यमागतो यस्मात्तस्मादतिथिरुच्यते** ॥ 42 ' पराशरस्मृति i Still another explanation is न विद्यते तिथि तिथिज्ञान सततप्रवसनाद् यस्य who on account of constant travelling has lost count of days and does not know what the date is on a particular day i 12 9—आचम्य having sipped water This shows that the अतिथिसत्कार, which the Chamberlain offered to the student, consisted first of giving him water for wash भवतु, भवतु—These words are intended by the student to stop the Chamerlain from showing him any further attention i 12 10—अधिष्ठानम् residence, dwelling place, abode i 12 11—राजगृहत = राजगृहात्, तस् is a termination of the ablative श्रुते वेदस्य विशेषणार्थं सविशेषाभ्यासार्थम् for the purpose of specialization in the Veda According to orthodox dogma the Veda is not composed by human authors Vide ' अपौरुषेयं वाक्यं वेद ' अर्थसग्रह. It was revealed to them Hence, they only heard it, not composed it. Therefore, it is called श्रुति The sages, who are the authors of the Veda, are regarded not as वेदस्य कर्तार, but as वेदस्य द्रष्टार ( seers of the Veda ) The word श्रुति is opposed to स्मृति, which means authoritative texts, composed by human authors Read ' श्रुतिस्तु वेदो विज्ञेयो धर्मशास्त्र तु वै स्मृति । ' मनुस्मृति ii 10 वत्सभूमौ in the land or country of the Vatsas. The ancient Vatsa corresponds with the country around the southern part of the Ganges–Jumna doab Its capital was Kauśāmbī, identified with the modern Kosam about 30 miles to the north of Allahabad Vatsa was one of the four important kingdoms of northern India during the time of the Buddha, the other three being, Kosala ( country north of Benares extending into Nepal ), Avanti and Magadha This country received its name from King Vatsa of Vārānasī ( Benares ), son of Pratardana, who annexed it in the course of his conquests Vatsa himself, the Mahābhārata tells us, received his name, because he was brought up with calves in a cow-pen through fear of Paraśurāma ( ' प्रतर्दनस्य पुत्रस्तु वत्सो नाम महाबल । वत्सैः सवर्धितो गोष्ठे स मा रक्षतु पार्थिव ॥ ' शान्तिपर्व 48 86 ) Vivakṣu, fourth in decent from Janamejaya, removed his capital from Hastināpura to Kauśāmbī, because the former was washed away by the Ganges ( ' गङ्गया तु हृते तस्मिन् नगरे नागसाह्वये । त्यक्त्वा विवक्षुर्नगर कौशाम्ब्या तु

निवत्स्यति ॥ ' मत्स्यपुराण 50 78 ) This event is supposed to have taken place at about 820 B C Ever since the descendants of Arjuna ruled in this country. i 12 12—लावाणकम् was situated near the eastern frontier of Vatsa, not far from Magadha Udayana had removed his court to this place after his defeat by Āruni उषितवान् *perfect participle* from उषित *p p p* from वस् वसति to live So the student was a resident of Rājagṛha and had gone to Lāvāṇaka in Vatsa to specialize in the Veda i 12 14—सकीर्तनम् mention, from स + कृत् कीर्तयति-ते. न नव अनव, अनव नव कृत नवीकृत rendered new, renewed This is a च्वि formation. नवीकृत इव—The propriety of इव is this The grief is really old and it cannot be made new. But its poignancy was felt the more at the mention of Lāvāṇaka. Hence it is as though rendered new. i 12 16—विद्या lore, here, Vedic lore ' विद्या really stands for विद्यार्जनम् or विद्याध्ययनम् i 12 21—उदयन, King of Vatsa, is the hero of this drama He was the son of Sahasrānīka and Mṛgāvatī and was so called because he was born on the Udaya-mountain ( ' बालो जात. सुजातोऽय यस्मादुदयपर्वते तस्मादुदयनो नाम प्रसिद्धिमुपयास्यति ॥ ' बृहत्कथाश्लोकसंग्रह of बुद्धस्वामिन् 5 108 ) He was a historical figure, a contemporary of the Buddha He is well known in Sanskrit, Buddhistic and Jain literature. His romantic exploits have furnished the plot for many Sanskrit dramas He was well versed in music and proficient in the art of playing on the lute, with which he used to captivate elephants He was a scion of the fame race of the Bharatas and a descendant of Arjuna i 12 22—किं स —There seems to be corruption of the text here What we want is किं तस्य. As it is, explain किं स. as किं स अकरोत् or किं स प्राप्तवान् (what happened to him) i 12 24—भवितव्यम् = वासवदत्तया तस्य दृढमभिप्रेतया भवितव्यम्. The impersonal construction suggests indifference, which is of course assumed i 12 29—अलीकम् false, untrue. 'अलीकं त्वप्रियेऽनृते' अमर i 12 27—अभ्यवपत्तुं (from अभि + अव + पद् ) व्यसने साहाय्यं कर्तुं काम यस्य स अभ्यवपत्तुकाम desirous of rendering help in calamity अभ्यवपत्ति has this technical sense in the science of politics. Read ' व्यसनसाहाय्यमभ्यवपत्ति ' कौटिल्य's अर्थशास्त्र ii 10. i 12 32—तयोर्वियोगजनित-सताप ( तयो वियोगेन जनित सताप यस्य ) in whom grief was created or generated by the separation from them viz Vāsavadattā and Yaugandharāyana तयो सताप is again an example of एकदेशी अन्वय and सापेक्षसमास, because तयो is construed with वियोग, which is only a part of the compound. Note the two words सचिव ( from सच् सचते सिषक्ति to be associated with ) and अमात्य ( अमा सह समीपे वा भव ) both mean a counsellor or minister As Yaugandharāyana is called सचिव, it would appear that सचिव (counsellor) was more intimately connected with the king than

the अमात्यs ( ministers ) ı 12 35—सानुक्रोशत्वम् ( from अनु + क्रुश् क्रोशति to cry or weep after ) sympathy, compassionateness, tenderness. When a person weeps with grief, we weep after him This we do out of sympathy or compassion for him Hence अनुक्रोश comes to mean sympathy, compassion, kindness ı 12 37—शरीरेण उपभुक्तानि enjoyed or used by her body ı e which she had used for her body दग्धेभ्य शेषाणि which had remained from those that were burnt ı e which had escaped being burnt दग्ध *p p p.* from दह् दहति to burn ı 12 41—सकाम०—In order to understand the correct meaning of this remark, we must remember that it has been made out of grief and consequent petulance When the student related that under the weight of unbearable grief at the reported death by burning of Vāsavadattā the king fainted away, Vāsavadattā herself was overcome by grief and in a mood of petulance she makes this remark It was a plan of Yaugandharāyana to represent to the king that Vāsavadattā had been burnt to death with a view to induce him ultimately to marry Padmāvatī Yaugandharāyana of course expected that this plan would cause Udayana utmost grief But there was no help This contingency had to be faced in view of the ultimate purpose aimed at Though Vāsavadattā was a party to this plan, she now throws all the responsibility thereof on Yaugandharāyana Her petulance lies in this that though such grief to the king was only incidental to the plan and a necessary evil attaching to it, she regards it as having been deliberately aimed at by Yaugandharāyana Hence she remarks ' Now that Yaugandharāyana knows how grieved the king was, let him have the satisfaction of having his desire fulfilled ?' For a similar petulant remark arising out of grief compare ' काम **इदानीं सकामो भवतु** येन असत्यसंधे जने श्रुद्धहृदया सखी पद कारिता ' शाकुन्तल iv 3 14–15 सकाम भवतु is also explained as follows Yaugandharāyana's plan has succeded so far that it has made Udayana believe that Vāsavadattā is dead May he succeed further and get the king to marry Padmāvatī This explanation is much too tame and also far-fetched Besides if this had been the meaning, there is no reason why the remark should have been made स्वगतम्. कामेन सहित सहकाम सकामो वा one who has his desire ( fulfilled ) This is known as ' सहार्थे बहुव्रीहि ' सह is optionally changed to स, according to 'वोपसर्जनस्य' पा 6 3 82 ( बहुव्रीह्यवयवस्य सहशब्दस्य स स्याद् वा । पुत्रेण सह सपुत्र सहपुत्रो वा आगत । सि कौ ) ı 12 44—अथ किम्, अथ किम्—This is indicative of the confusion in which Yaugandharāyana is thrown at the tears which arise in Vāsavadattā's eyes He is only too glad to corroborate the tender-heartedness ( सानुक्रोशा ), which has been advanced as the reason for Vāsavadattā's tears by Padmāvatī.

i. 12. 45—प्रतिलब्धा सञ्ज्ञा येन स who regained consciousness i. 12. 46—दिष्ट्या म्रियते I am glad he lives This shows that Padmāvatī feared the king might succumb under the blow. Note how Padmāvatī is attracted towards Udayana This remark of hers shows how full of sympathy, bordering almost on love, she is for Udayana in his grief As this speech lays bare her heart, it must have been स्वगतम् We have, therefore, added that stage-direction i. 12 49—महीतले भूप्रदेशे परिसर्पणेन इतस्तत लुठनेन ( तस्य ) पाशुभि धूलिकणै पाटलं किंचिद्रक्त शरीर यस्य whose body had become a little red or reddish on account of his having rolled on the ground ( through grief ) Note the soil at Lāvānaka seems to have been reddish i 12 51—प्रलपितवान् *perfect participle* from प्रलपित, *p p p* from प्र + लप् लपति to lament, to rave in grief

**Stanza 13** CONSTRUE —इदानी चक्रवाका तादृशा न एव [ सन्ति ]। स्त्री-विशेषै वियुक्ता अन्ये अपि [ तादृशा ] न एव। या भर्ता तथा वेत्ति, सा स्त्री धन्या [ अस्ति ]। सा हि दग्धा अपि भर्तृस्नेहाद् अदग्धा [ एव वर्तते ]। (शालिनी)

Though the young Brahmacārin is a student of the Veda, he does not seem to be वेदाभ्यासजड He is evidently conversant with poetical literature and possesses imagination The Cakravāka birds are regarded as patterns of constancy and conjugal love According to poetic convention they are separated during the night, which they pass piteously crying through grief of separation Their separation is supposed to be due to a curse pronounced upon them by Rāma, at whose grief during separation from Sītā they are said to have laughed. Having heard the harrowing lamentations of Udayana and observed his woeful plight, the student thinks that the Cakravāka birds fall far short ( तादृशा न एव ) of Udayana in the matter of the grief of separation Then again, men like Rāma, Nala and Aja had been separated from their excellent beloveds and had indulged in lamentations They also cannot stand comparsion with Udayana in grief. Blessed, certainly, is the lady who is so bemoaned by her husband Though burnt, she is really not burnt in so far as she lives ever afresh in the grieved but affectionate heart of her husband The compliment, which the student unconsciously pays to Vāsavadattā, in the second half of the stanza, is a very fine touch Vāsavadattā must have been exceedingly pleased to hear it इदानीम्—Now that I have seen and heard Udayana Up to now the Cakravāka birds were the standard for grief But now Udayana rises far above them इदानीम्= उदयनप्रलापश्रवणानन्तरम् चक्र ( इति ) वाक वचन नामधेयमित्यर्थ यस्य, चक्रपदेन उच्यते असौ इति वा the ruddy goose The name of the bird is चक्र Other

synonyms derived from this are चक्रवाक, चक्राह्व, रथाङ्गनामा etc. For references to Cakravāka in this connection see Ś. iv. 16, V iv. 20; M. v 9, Ku 5 26, R 3 24, 8 56, Me 84 तादृशा = तत्सदृशा उदयनसदृशा.. अन्ये = रामनलाजप्रभृतय. स्त्रीणा विशेष। स्त्रीविशेषा सीतादमयन्तीन्दुमत्यादय तै. स्त्रीविशेषा is a peculiar Sanskrit idiom standing for विशेषयुता स्त्रिय women possessed of speciality i e distinguished, eminent or excellent women दग्धापि अदग्धा is an example of a figure called विरोधाभास or apparent contradiction How can one who is दग्ध be said to be अदग्ध? The contradiction is removed by taking अदग्ध in a metaphorical sense Vāsavadattā was un-burnt, because her husband loved her still and treasured her in his mind The statement in the last line of the stanza is true in another way Though Vāsavadattā died and was cremated long ago, she is as good as not cremated in so far as she lives in the immortal compositions of poets.

1 13 1—पर्यवस्थापयितुम् to make him calm, to pacify, to console. It is the infinitive from पर्यवस्थापयति, which is causal from परि + अव + स्था तिष्ठति to remain calm or composed 1 13 2—अस्ति is used in the sense of 'Yes' It is really equal to 'अस्ति स यो यत्नवान्'. रुमण्वान् was the Commander-in-Chief of Udayana He, like Yaugandharāyaṇa was a hereditary servant, his father Supratīka having served Udayana's father Sahasrānīka in the same capacity. It may further be noted here that Udayana's Vidūsaka, called Vasantaka, was also the son of the नर्मसुहृत् or a pleasure-companion of Sahasrānīka. Read 'अथ तस्याचिराद् राज्ञो (सहस्रानीकस्य इत्यर्थ) मन्त्रिणा जज्ञिरे सुता. । जज्ञे युगन्धरस्यापि पुत्रो **यौगन्धरायण** ॥ 43 सुप्रतीकस्य पुत्रश्च **रुमण्वानित्यजायत** । योऽस्य नर्मसुहृत्तस्य पुत्रोऽजनि **वसन्तक**· ॥ 44' कथासरित्सागर ii. 1. बहव प्रयत्ना सन्ति अस्य, असौ प्रयत्नवान्. The possessive termination वत् is added in the senss of भूमन् or many-ness, according to the वार्तिक '**भूम**निन्दाप्रशंसासु नित्ययोगेऽतिशायिने । संसर्गेऽस्तिविवक्षाया भवन्ति मतुवादय ॥'

**Stanza 14** CONSTRUE · अनाहारे तुल्य, प्रततरुदितक्षामवदन, शरीरे संस्कारं नृपतिसमदु ख परिवहन्, [स हि] दिवा वा रात्रौ वा यत्ने नरपति परिचरति । यदि नृप प्राणान् त्यजति, तस्य अपि सद्य उपरम [भवेत्] । (शिखरिणी)

The stanza describes how faithfully and sympathetically Rumaṇvat was serving his master who was immersed in grief If Udayana were to abstain from food, Rumanvat also would not eat, so that if not for himself, at least for the sake of his devoted servant, the king had to take food Continuous weeping emaciated the General (Not a very complimentary action for a soldier!). The king was not very anxious to go through the daily routine of purificatory acts such as bathing etc Rumanvat also exhibited equal in-

difference towards these activities Day and night the General kept near the king and threatened to commit *hara-kiri* in case the king were to give up his life It must be noted that Rumanvat must be a consummate actor to make all this show of grief, when he knew that Vāsavadattā was not dead Rightly, indeed, does Udayana remark, albeit affectionately, when he came to know the whole truth, 'अहो, शठ खलु रुमण्वान्' ( below vi 18 15 ) प्रततेन सततेन रुदितेन रोदनेन क्षाम क्षीणं वदन यस्य स whose face was emaciated with continuous weeping How Rumanvat could manage to do this, one very much wonders Probably, Udayana wept continuously and the piteous sight of him, not grief for the death of Vāsavadattā, brought tears to Rumanvat's eyes प्रतत is *p p p* from प्र+तन् ततोति ततुते to stretch or extend क्षाम is *p p p* from क्षै क्षायति to waste away or become emaciated सस्कार purification purificatory acts such as bathing etc , after which we become fit for undertaking other duties such as worship of deities सस्कार is technically defined as 'सस्कारो हि नाम कार्यान्तरयोग्यतापादनम्' श्रीभाष्य नृपतिना समं दुःख यस्मिन् कर्मणि यथा तथा in such a way as to feel pain equal to that of the king If Udayana felt pain at the time of taking his bath, Rumanvat did the same त्यजति ( present ) is really equal to त्यक्ष्यति future. The present can be used for the near past or future, according to 'वर्तमानसामीप्ये वर्तमानवद्वा' पा 3 3 131 ( 'वर्तमाने लट्' इत्यारभ्य 'उणादयो बहुलम्' इति यावत् येनोपाधिना प्रत्यया उक्तास्ते तथैव वर्तमानसमीपे भूते भविष्यति च वा स्यु । कदा आगतोऽसि । अयमागच्छामि, अयमागमम् । कदा गमिष्यसि । एष गच्छामि गमिष्यामि वा । सि. कौ ) उपरम. ( from उप+रम् रमते to stop ) death.

1. 14. 1—दिष्ट्या–Vāsavadattā is glad to find that Udayana has been placed in the able hands of Rumanvat From the description of what Rumanvat was doing for his master, which the student gave, Vāsavadattā felt sure that he would not allow her lord to die of grief. आर्यपुत्र- lit the son of the venerable one viz the father-in-law. This is the usual epithet with which women address their husbands in Sanskrit dramas. See 'सर्वस्त्रीभि पतिर्वाच्य आर्यपुत्रेति यौवने' attributed to भरत 1 14 3—महद्भारम् ( महाश्च असौ भारश्च तम् ) refers to the great responsibility that lay on Rumanvat in cheering the king up and bringing him to the normal condition of mind and body.

**Stanza 15** CONSTRUE अयं भार हि सविश्रम [ वर्तते ] । तस्य तु श्रम प्रसक्त । यत्र नराधिप अधीन. तस्मिन् हि सर्वम् अधीनम् [ अस्ति ] । ( अनुष्टुप् )

In this stanza Yaugandharāyana compares his own responsibility, with that of Rumanvat and concludes that while his is a

comparatively easy task, as it now allows him rest, the toil ( श्रम ) of Rumanvat being continuous is harder अयं भारः is the responsibility of guarding the queen Now that Vāsavadattā has been entrusted to the care of Padmāvatī, Yaugandharāyana enjoys respite or rest ( विश्रम ) in his responsibility प्रसक्त ( *p p p* from प्र + सञ्ज् सजति to cling ) continuous There is another reason why Rumanvat's responsibility is greater All this is being done for Udayana and his life depends on Rumanvat So everything really depends on Rumanvat अधीन ( इनं प्रभुमधिगत । अधि उपरि इन अस्य इति वा ) dependent

1 15 2—'इह तया सह हसितम्'—This and the following are all examples of impersonal construction ( भावे प्रयोग ) 1. 15 4—इति एवं विलपन्तम्—एवम् here is really superfluous. इति विलपन्तम् would have been enough But sometimes एवम् is used after इति without any special sense, for just वाक्यालकार 1 15 5—प्रोषितानि प्रवास गतानि नष्टानि इत्यर्थ नक्षत्राणि चन्द्रश्च यस्मात् तत् from which the stars and the moon have disappeared. The stars correspond with the ministers and the moon with the king. The comparison नभ इव स ग्राम. अरमणीय सवृत्त is faulty, because the उपमान ( नभ *n* ) and the उपमेय ( ग्राम *m* ) belong to different genders and the common property अरमणीय cannot be construed with the उपमान अरमणीय must be changed to अरमणीयम् in order to make it go with नभ, thus 'यथ नभ अरमणीय भवति तथा ग्राम अरमणीय सवृत्त.'. Herein lies the defect 1 15 8—स खलु गुणवान् **नाम** राजा etc—Here नाम is superfluous in view of खलु which has been used before 1 15. 11—भर्तृदारिका the daughter of the Master. This is the title under which a princess is addressed by servants in a drama Note 'वाच्या प्रकृतिभी राज्ञ कुमारी भर्तृदारिका ॥' साहित्यदर्पण vi 154 किं नु खलु०—This is a very characteristic question When a likable man becomes a widower, he often forms the topic of the talks of young girls, who wonder whether he would marry again and whom By asking this question the Maid of course wants to suggest to Padmāvatī that Udayana would be a suitable bridegroom for her हस्तं गमिष्यति will go to his hand, will attain his hand in marriage This speech of the maid must really be जनान्तिकम् or *Aside*, as it is intended only for Padmāvatī The other characters on the stage are supposed not to hear it That is why we have added that stage-direction in the text 1 15 12—आत्मगतम्—Padmāvatī naturally ignores the question, as she fully understands what its suggestion is She however, could not help remarking that her heart was also asking the same question मम हृदयेन एव सह मन्त्रितम् this has been said ( मन्त्रितम् = भणितम् ) just along with my heart i e my heart was just saying what the maid

has said ı e I also wonder whether Udayana would marry again. Compare 'शकुन्तला—( आत्मगतम् ) हृदय मा उत्ताम्य । एषा त्वया चिन्तितमनसूया मन्त्रयते ।' शाकुन्तल ı 24 33 i 15 14—आपृच्छामि ( I take leave of, bid adieu to) ıs ungrammatıcal प्रच्छ् with आ in the sense of 'to take leave of' takes the Ātmanepada, according to ( वार्तिक ) 'आङ्पृ च्छ्योः' ( आनुते । आपृच्छते ) गच्छामस्तावत्—It ıs not clear why the student speaks of himself ın the sıngular ın the first sentence and ın the plural ın thıs Is thıs due to Bhāsa's carelessness ?' i 15 15—अर्थस्य सिद्धि फलप्राप्ति तस्यै for the achıevement or fulfılment of your purpose Thıs ıs only a formal expressıon of good wıshes at partıng ı 15 17—साधु–Thıs ıs used almost as an ındeclınable ın the sense of 'Good' Otherwıse we shall have to understand some such sentence as 'सर्वं साधु वर्तते' अहमपि तत्रभवत्या०—Note that thıs remark, though ıntended for Padmāvatı, ıs really addressed to the Chamberlaın That ıs why Padmāvatī, ıs here referred to as तत्रभवती The Chamberlaın then conveys to Padmāvatī Yaugandharāyana's desıre and here he uses अत्रभवत्या, because he ıs addressıng her directly It ıs perhaps out of decorum that Yaugandharāyana does not directly ask Padmāvatī permıssıon to go ı 15 20—उत्कण्ठिष्यति wıll grow uneasy, or wıll pıne away The Parasmaıpadın form उत्कण्ठिष्यति ıs ungrammatıcal The correct form ıs Ātmanepadın vız उत्कण्ठिष्यते It ıs 3rd *sing second future* from उत्कण्ठते ( उत्कण्ठा वेदयते अनुभवति वा ), whıch ıs a denomınatıve formed from उत्कण्ठा ın the sense of 'to experıence or feel', accordıng to 'सुखादिभ्य कर्तृवेदनायाम्' पा 3 1 18 ( सुखादिभ्य. कर्मभ्यो वेदनायामर्थे क्यङ स्याद् वेदनाकर्तुरेव चेत् सुखादीनि । सुख वेदयते ı e अनुभवति सुखायते । सि कौ ) ı 15 21—साधुजनस्य पद्मावतीरूपस्य हस्त गता Thıs is a complıment to Padmāvatī. Beıng in the hands of such a good lady as Padmāvatī Vāsavadattā wıll not ın any way pıne for her brother, because Padmāvatī would be more than what Yaugandharāyana has been to her ı 15. 23–पुनर्दर्शनाय—Though a formal way of bıddıng goodbye, thıs suggests that Yaugandharāyana should return early and take hıs sıster away. ı 15 25—अभ्यन्तरम् आश्रमाभ्यन्तरमित्यर्थ. Thıs refers to the ınsıde of the hermıtage, whıch must have been assıgned to her for her residence that day. We have seen before that Padmāvatī ıs goıng to stay in the hermıtage on that day ( 'तदद्य अस्मिन् आश्रमपदे वासोऽभिप्रतोऽस्या' ı. 5 11, 12 above ). Her takıng leave of the lady-hermit does not mean she ıs leavıng the hermıtage. It only means she ıs goıng to her residence for rest. ı 15. 31—अनुगृहीतास्मि I am favoured, thank you Thıs expressıon of thanks on the part of Vāsavadattā must have been very sıncere, ındeed. For, the blessıng she had receıved was 'त्वमपि अचिरेण भर्तारं समासादय'.

**Stanza 16** CONSTRUE खगा वासोपेता [ सन्ति ]। मुनिजन सलिलमवगाढ. [ वर्तते ]। प्रदीप्त अग्नि भाति। धूमो मुनिवनं प्रविचरति। दूरात् परिभ्रष्ट. सक्षिप्ताकिरण च असौ रवि अपि रथं व्यावर्त्य शनै अस्ताशिखरं प्रविशति। ( शिखरिणी )

The stanza contains a good description of the phenomena which are observed in the evening in a penance-grove. Birds retire to their nests Pious hermits take a plunge in water for their evening adoration Fire is kindled for evening sacrifices and smoke wanders all over the grove The sun, which has descended from the zenith, seems to have slackened the speed of his chariot and is slowly going to the peak of the setting mountain वासमुपेता वासोपेता (द्वितीयातत्पुरुष ) who have gone or retired to their residence i e the nests अवगाढ, though a past *passive* participle form अव + गाह् गाहने to plunge in, is used here in an active sense It is an example of कर्तरि क्त or the use of the past *passive* participle termination to signify *active* sense Such कर्तरि क्त is available in the case of roots implying motion, of intransitive roots generally and of the roots श्लिष् etc, according to 'गत्यर्थाकर्मकश्लिषशीङस्थासवसजनरुहजीर्यतिभ्यश्च' पा 3 4 72 ( एभ्य कर्तरि क्त स्याद् भावकर्मणोश्च। गङ्गा गत । गङ्गा प्राप्त । म्लान स । लक्ष्मीमाश्लिष्टो हरि । शेषमधिशयित । वैकुण्ठमधिष्ठित । शिवमुपासित । हरिद्विनमुपोषित· । राममनुजात । गरुडमारूढ । विश्वमनुजीर्ण· । पक्षे प्राप्ता गङ्गा तेनेत्यादि। सि. कौ. ). Now the root अवगाह् does not strictly fall within the province of this rule But we must regard it as गत्यर्थक, because जलमवगाहते = जल गच्छति प्रविचरति—Both प्र and वि are not really necessary. Either प्रचरति or विचरति would have brought out the required sense of 'wanders about' दूरात् परिभ्रष्ट ( *p. p. p.* from परि + भ्रंश भ्रंशते भ्रश्यति to fall or drop down ) has reference to the sun's descent on the western horizon from the zenith or the highest point in the sky संक्षिप्ता उपसहृता एकीकृता किरणा येन who has thrown together i e brought together or collected his rays The idea is when the sun rises in the morning, he spreads his rays all over the world. In the evening he withdraws them to himself and departs. व्यावर्त्य जवगतेर्निवार्य having restricted the speed of, having slowed down व्यावर्त्य is gerund from व्यावर्तयति, causal from वि + आ + वृत् वर्तने रथ व्यावर्त्य as well as शनै have reference to the fact that the sun seems to travel rather slowly at the time of setting, when compared with his speed in the journey from the zenith to the western horizon परिभ्रष्ट, व्यावर्त्य and शनै· प्रविशति may suggest, in the manner of the figure समासोक्ति, the case of a man, who, in consequence of a fall from a high place, slackens his speed and slowly wends his way home अस्तस्य अस्ताचलस्य शिखरम्. अस्त is the name for the mountain in the west, behind which the sun and the moon are supposed to set, as उदय is the name for that

over which they are supposed to rise These are often referred to as अस्ताचल and उदयाचल The figure of speech in the stanza is स्वभावोक्ति, because it describes in a striking manner various kinds of natural activities

## ACT II

ii 0 7—आकाशे ( *In the air* ) is a stage-direction used when there is only one character on the stage, who pretends to see somebody in the distance, shouts out a question and, after feigning he has heard the reply ( श्रुतिमभिनीय going through such gesticulations as to suggest that he has heard the reply ), repeats it for the information of the audience with the words 'किं ब्रवीषि', 'किं भणसि' or 'किं कथयसि' at the beginning and 'इति' at the end of it Such device is known as आकाशभाषितम् or Speech in the Air and is resorted to for avoiding the unnecessary introduction of a new character For definition vide Appendix C In the present case the maid who is addressed as Kuñjarikā is not on the stage The maid on the stage addresses a question to her *In the air*, pretends to hear her reply and repeats it for the sake of the audience It must here be pointed out that the two stage-directions आकाशे and श्रुतिमभिनीय are not found in the printed editions of the play But as they are necessary we have included them in our text In fact Bhāsa does not seem to be quite particular in the matter of stage-directions. Cases have occurred before where necessary stage directions were not given by him ii 0 9—माधवी ( मधौ वसन्ते पुष्यति इयम् । मधो वसन्ततौ इयम् इति वा ) is the spring-creeper, otherwise known as अतिमुक्त or वासन्ती ( मोगरा in Marāthī ) माधवी च असौ लता च । माधवीनामिका लता माधवीलता इति वा । तस्या मण्डप तस्य. मण्डप an arbour or bower. मण्डप is one of what are known as रूढशब्दा or conventional words i e. words whose meaning is not in any way connected with their etymological sense Thus, मण्डप is derived as मण्ड मण्डनं पाति रक्षति असौ । मण्ड पक्कौदनफेन ( scum of boiled rice ) वा पिबति असौ and both these derivations have no connection with the meaning arbour or bower. ii 0 10—उत्कृते ऊर्ध्वं कृते क्रीडननिमित्तोद्धतेन उद्धृते उक्षिप्ते इत्यर्थं कर्णचूलिके कर्णाभरण-विशेषौ यस्य तेन whose ear-rings are tossed or turned up As the princess was playing with a ball, her body received jerks, when she moved from place to place With these jerks the ear-rings were tossed up उत्कृतकर्णचूलिकेन either represents a very temporary condition of the face at the time when the ear-rings were tossed up, or we may suppose that the ear-rings had remained in that tossed-up condition and had

ceased dangling, when the maid saw the princess. चूलिका = चूडिका, because ड् and ल् are regarded as identical ( डलयोरभेद ) चूडिका is a dimunitive from चूडा, which means an arm-ornament. Note 'चूडा चडधौ शिखाया बाहुभूषणे' मेदिनी. चूलिका thus means a small arm-ornament, then an ornament in general व्यायामेन सजाता समुद्भूता ये स्वेदबिन्दव घर्मकणा ते. विचित्रित विशेषेण चित्रित तेन variegated or bespangled or bestarred with drops of perspiration that have arisen through exercise व्यायाम exercise, from वि + आ + यम् यच्छति to stretch or extend Exercise involves a lot of stretching of the body and its muscles ii 0 11— परिश्रान्त परिश्रम इत्यर्थ तेन रमणीय दर्शन यस्य तत् तेन which appeared lovely or charming on account of fatigue Padmāvatī appeared lovely even when fatigued, because really beautiful people appear so in all conditions. 'अहो सर्वासु अवस्थासु रमणीयत्वमाकृतिविशेषाणाम्' शाकुन्तल vi 5. 8 मुखेन is an उपलक्षणे तृतीया or an instrumental of indication or specification, used according to 'इत्थभूतलक्षणे' पा 2 2 21 ( कचित् प्रकार प्राप्तस्य लक्षणे तृतीया स्यात् । जटाभिस्तापस । सि कौ. ) This instrumental requires the word उपलक्षित to be supplied after it in order to construe it properly in the sentence Thus, मुखेन उपलक्षिता ( characterized by ) भर्तृदारिका It should be noted that the three adjectives which qualify मुखेन, are very felicitous and full of प्रसादगुण or the quality of clearness or perspicuity They vividly bring to our mind the picture of Padmāvatī, playing with a ball, fatigued yet charming, with drops of perspiration adorning her face and her ear-rings tossed up. The picture may form a suitable subject for a painter's brush. ii 0. 15—प्रवेशक is an Interlude or a short scene which comes between two Acts. For definition and distinction from विष्कम्भक see Appendix C

ii. 0. 16—हला is a form of address used by women towards friends, somewhat corresponding to 'गडे' in Marāthī The forms used towards low servants and maids are respectively हण्डे and हञ्जे Note 'समानाभिस्तथा सख्यो हला भाष्या परस्परम् । प्रेष्या हञ्जेति वक्तव्या' नाट्यशास्त्र 17 89, 'हण्डे हञ्जे **हलाह्वाने** नीचा चेटी **सखी प्रति**' अमर, 'हलेति **सदृशी**, प्रेष्या हञ्जे, वेश्याञ्जुका तथा' ॥ सा द. vi 155 एष ते कन्दुक — This shows that the ball had gone away from Padmāvatī and that Vāsavadattā picked it up and handed it over to her ii 0 17— एतावत् = कन्दुककीडनम् भवतु shows Padmāvatī is tired with the play and does not want to continue it ii 0 9—अधिक सजात राग ययो तौ in which redness has arisen the more परकीयौ belonging to another. Padmāvatī's hands i e palms were naturally red, as those of beautiful women are Striking the ball violently, while playing with it, had made them much redder still They thus appeared not to belong to

her, being much redder than what they usually are. The suggestion, therefore, is that Padmāvatī must have now been much too exhausted and should stop playing परकीयौ is also explained as belonging to another in this sense that on account of exhaustion Padmāvatī has lost control over her hands and was consequently unable to use them freely with the ball. With this explanation we must suppose that परकीयौ is an adjective independent of अधिकसजातरागौ The first explanation connects the two, thus : अधिकसजातरागौ अत एव परकीयौ This is preferable, because with the second interpretation we have to presume Padmāvatī's inability to use her hands freely with the ball There is a subtle pun on सजातरागौ and परकीयौ सजातरागौ punningly means 'in which love has sprung' Love generally springs in the heart of people By a sort of transferred epithet, the hands also may be regarded as सजातराग in this sense परकीयौ belonging to another i e to a bridegroom. The pun suggests that love has sprung in the heart of Padmāvatī and that she has now become as good as another's सजातरागौ may also have reference to the custom of dyeing the hands of a bride red on the occasion of her marriage Vāsavadattā's pun probably refers to the negotiations, which her father Pradyota has opened for securing Padmāvatī's hand for his son Or it may be that Vāsavadattā has already observed from Padmāvatī's face when she said 'मम हृदयेनैव सह मन्त्रितम्' to herself, that she has come to entertain love for Udayana ii. 0 22—निर्वर्त्यताम् 3rd *sing imperative passive* from निर्वर्तयति–ते, which is causal from निर् + वृत् वर्तते. निर्वर्तयति–ते means to complete, to perform, to accomplish, to enjoy. कन्याभावेन रमणीय· lovely or delightful on account of maidenhood निर्वर्त्यता काल. is a very wise, interesting and important statement In the life of a girl the period of maidenhood is perhaps the happiest During this period she enjoys greater liberty than she ever does during the rest of her life. Whether the period of married life is going to be happy or not depends on so many extraneous factors Besides with marriage come all sorts of restraints not only from the husband but also from his relatives and especially from the terrible mother–in–law. Hindu girls grow suddenly grave and loose much of their vivacity and sprightliness after marriage This is due to the peculiar conditions prevailing in Hindu society. That is why the maid rightly remarks that Padmāvatī should enjoy as much as possible the happy period of her maidenhood For a similar idea compare 'राजा–क्रीडतु क्रीडतु। नैतत् सुलभ श्वशुरकुले' प्रतिज्ञायौगन्धरायण ii. 13. 7. ii 0. 25—निध्यायसि from नि + ध्यै ध्यायति to look intently at, to stare at It would appear that Padmāvatī, as she

was described by the maid in the Interlude, proved attractive even to Vāsavadattā She was, therefore, looking intently at her Padmāvatī naturally coloured under Vāsavadattā's steady gaze and asked her why she was thus staring at her as though to ridicule or make fun of her ( अपहासितुम् इव ) Vāsavadattā answered by saying that as Padmāvatī appeared specially charming that day, she could not but took at her steadily ॥ 0. 27—The reading सोहदि ( शोभते ) for ( सोहसि ) शोभसे is evidently ascribe's mistake If, however, शोभते is adopted as the reading, supply भवती or तव मुखम् as the subject thereof अभित इव ते अद्य वरमुख प्रेक्षे I see your excellent face today ( वर च तद् मुख च ) on all sides as though i e. I am so much fascinated by the beauty of your face today that I see it everywhere The word अद्य in this sentence would perhaps appear redundant in view of the same word occurring in the previous clause viz अधिकमद्य शोभसे But such repetition is apparently a characteristic of Bhāsa's style See below ॥ 0. 85, where also अद्य is repeated in two consecutive sentences. The sentence describes the effect of 'पद्मावत्या अद्य अधिकशोभनम्'• अभित = माम् अभित अभित governs the accusative, according to the Vārtika 'अभित परित समयानिकषाहाप्रतियोगेऽपि' Here also there is a pun on the word वर which also means a bridegroom With this pun the meaning of the sentence would be. (1) I see the face of your bridegroom (वरस्य मुखम्) around thee (ते अभित त्वामाभित इत्यर्थ, the genitive having been used for the accusative ) as it were i e the special loveliness which your face has developed is probably due to the presence of your bridegroom near you i e I think that you are very near, and really hankering after, marriage (2) वरस्य तव हृदयस्थितस्य पत्यु उदयनस्य इत्यर्थ What Vāsavadattā means is that she already visualizes Padmāvatī's marriage with Udayana and as though sees Udayana's face near her That is why she is tempted to look so steadfastly at her. ॥ 0. 30—तूष्णीका silent ॥ 0 31—महासेनस्य वधू स्नुषा महासेनवधू । भविष्यन्ती च असौ महासेनवधूश्च भाविष्यन्महासेनवधू, तत्सम्बुद्धौ भविष्यन्महासेनवधु वधू, among other things, means a daughter-in-law, a wife and a woman Note 'वधूर्जाया स्नुषा स्त्री च' अमर and 'वधू स्नुषा नवोढा स्त्री भार्या पृक्काङ्गनासु च । शट्या च शार्ङ्गिवाया च' विश्व Vāsavadattā addresses Padmāvatī as 'future daughter-in-law of Mahāsena,' because of the negotiations of her marriage with a son of Pradyota, alias Mahāsena, that were going on Her special purpose in so addressing her is of course to find out how she is inclined towards this proposed match ॥ 0 32—क एष०— It is rather strange that Padmāvatī should not know that Pradyota

of Ujjayini known Mahāsena ii. 0. 34—उज्जयिन्या. अयम्, उज्जयिन्या भवो वा उज्जयिनीय belonging to Ujjayinī ii 0 35—बलस्य परिमाणेन निर्वृत्त साधितं produced or arising from the size of his army. We have already seen that Pradyota was called Mahāsena, because he maintained a large army ii 0 44—सानुक्रोश इति—It should be noted that of all the qualities that Udayana was possessed of, the one that captured the hearts of both Vāsavadattā and Padmāvatī was his सानुक्रोशत्व (compassionateness, tenderness, sympathetic nature) Inscrutable, indeed, are the ways of women's love! Young men, desirous of similar conquests, should remember this! ii 0 46– अयमपि जन refers to the speaker viz Vāsavadattā एवम्=उदयन सानुक्रोश इति Vāsavadattā confesses that she also had been similarly infatuated by Udayana's सानुक्रोशत्व ii 0 47–यदि०–The maid's question is very significant What Padmāvatī has learnt so far about Udayana is his virtues, especially his सानुक्रोशत्व But supposing he were ugly, what would she do? Would she still love him? How far does man's physical beauty, rather than virtues, weigh with women in the choice of husbands? Would a woman rather have a virtuous, but not a very handsome man, or would she prefer a handsome fellow who is not much known for virtues? Bhāsa unfortunately has left this question unanswered, to our great exasperation, we must confess! विरुद्ध (ugly) रूप यस्य स or विगत रूप (beauty) यस्मात् स. विरूप. ii 0 49—नहिनहि दर्शनीय एव—This is an exceedingly delightful touch The reference to Udayana as being ugly was so unbearable to Vāsavadattā that, forgetting for a moment her disguise, she immediately bursts out into a most emphatic denial of that hypothetical fact This lands her in rather an awkward situation from which, however, she extricates herself with great tact and ready–wittedness Truly does Kālidāsa say 'स्त्रीणामशिक्षितपटुत्व सदृश्यते' शाकुन्तल v 22 ii 0 53—पक्षे पात पतनम् lit falling on the side of, then, partiality or love towards आर्यपुत्रे पक्षपात Her love for her lord was responsible for her impatience at the suggested ugliness of Udayana and her prompt denial of that fact समुदाचार etiquette, propriety, proper conduct, then, bounds of propriety or etiquette The impropriety in Vāsavadattā's conduct lay in this that she, who before felt so uncomfortable in the presence of a stranger, now spoke so enthusiastically about the personal charms of a man, who also, as far as Padmāvatī and the maid were concerned, was a perfect stranger to her So समुदाचार.=स्त्रिया परपुरुषसौन्दर्यवर्णन न कर्तव्यमित्याकारक सर्वसंमत आचार समुदाचार is also explained as 'proper conduct such as I am expected to adopt in accordance with

my disguise.' In the disguise of an Āvantikā I must not say anything which would indicate that I am intimately connected with Udayana. So with this explanation समुदाचार =प्रस्तुतवेषानुगुण आचार But this explanation is not so good किमिदानी करिष्यामि shows the embarassment in which she is thrown by her almost involuntary outburst regarding Udayana's beauty ii 0. 54—'भवतु दृष्टम्' shows that in a moment she has found the means of extricating herself from the awkward predicament. ii 0 56— सर्वेषा जनाना मनसे मनसो वा अभिरामम् आकर्षक हृद्यमित्यर्थ· attractive, delightful or fascinating for the mind of all people. सुभगस्य भाव सौभाग्यम् the state of being fortunate, good fortune, hence, beauty, because it is only the fortunate who are endowed with beauty. सुभग has a technical sense in Sanskrit erotic poetry It means a man who is so fortunate as to be hankered after by women 'स खलु सुभगो यमङ्गना कामयन्ते' मल्लिनाथ on 'सौभाग्य ते सुभग विरहावस्थया व्यञ्जयन्ती कार्श्य येन त्यजति विधिना स त्वयैवोपपाद्य ॥' मेघदूत 29. Though Udayana certainly was सुभग in this sense, the word सौभाग्य is not used in this sense here Padmāvatī is here making a statement of general application Beauty has a strange power of creating good impression on all Persons, endowed with neat features and physical charm, have an initial advantage in this that a prepossession in their favour is created in the mind of all those with whom they come in contact It is, therefore, no wonder then that Vāsavadattā who comes from Ujjayinī should have been favourably impressed with the beauty of Udayana. As a matter of fact appreciation of beauty, such as is displayed by Vāsavadattā's remark, involves no breach of etiquette, since such appreciation is natural to all people. It should be noted that Padmāvātī's speech is a kind of general defence of Vāsavadattā's attitude in the matter She begins with 'युज्यते', which means that it is quite proper that Vāsavadattā should know about the beauty of Udayana, because she comes from Ujjayinī and people from Ujjayinī must have seen Udayana very often As a matter of fact beauty has a tendency to produce a favourable impression on all It is also possible that Padmāvatī's remark 'सर्वजनमनोभिराम खलु सौभाग्य नाम' has a tinge of autobiography about it and that she herself is attracted towards Udayana by the added knowledge of his beauty ii 0 58—तत प्रविशति धात्री—The entrance of the nurse is unexpected and unsuggested. As such it violates the general rule that no character should enter on or quit the stage unless some suggestion of this is conveyed to the audience. 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा' When, however, a character enters without previous intimation of such entrance being given to the audience, it

does so ' with a toss of the curtain ( अपटीक्षेपेण पटाक्षेपेण पटीक्षेपेण वा ) '. In such cases the character is generally in a state of excitement and finds it necessary to make a sudden entrance In the present case the nurse is in a hurry to inform the princess of her betrothal So the proper stage-direction here would have been अपटीक्षेपेण But we have seen before that Bhāsa sometimes omits to give the necessary stage directions. धात्री is derived from धे धयति to suck ( धीयते वत्सो अनया, धयति वत्समिति वा ) and means primarily a wet-nurse, then, a nurse in general or a governess. The sudden entrance of the nurse puts a stop to the jocular conversation that was going on and turns it into a different channel ii 0 60—दत्ता—Note that this past passive participle does not possess the ordinary sense of past action, but that it denotes an action which is to commence in the near future. Padmāvatī had not been actually given away She would be दत्ता, when the marriage would take place But as her being given away is to take place in the immediate future, the past passive participle is used to denote it. Such use of the past passive participle to denote an action commencing in the near future is had according to the Vārtika ' आदिकर्मणि निष्ठा वक्तव्या'. Note that it is only from the above point of view that दत्ता can be translated as ' betrothed ' Otherwise ' betrothed ' is not its correct sense It means ' given away ', being p p p from दा यच्छति, ददाति–दत्ते to give. For similar use compare ' मम मन्दभाग्याया पुनरेकैव दुहिता। सापि त्वया कस्मिंश्चिद्देशान्तरे **दत्ता**। कथमेवं दूरस्थितेन जामात्रा सह अस्या **पाणिग्रहणं भविष्यति** इति चिन्तया आत्मापि न मे प्रतिभाति'। रत्नावली १; 'अन्ये च बहव शूरा मदर्थे **त्यक्तजीविताः**।' गीता १ 9 ii 0. 63—अय कुशली स राजा–This is a very characteristic question, eloquent of the loving heart of Vāsavadattā When the announcement of Padmāvatī's betrothal to Udayana was suddenly made, the one thing that Vāsavadattā first wanted to know was whether he was hale and hearty For, when she last heard of him, he was reported to be in a pitiable condition owing to the grief caused by her supposed death by burning. ii 0 65—कुशली–This is a reply to Vāsavadattā's question The nurse then proceeds to add that not only is Udayana hale and hearty, but has actually arrived here and has accepted the hand of the princess. It is now that the atrocity of Udayana's marriage with Padmāvatī strikes Vāsavadattā and she once more exclaims, inspite of herself, ' A great calamity ' It should be noted that though Vāsavadattā is a party to the plan of Padmāvatī's marriage with Udayana, ( because it must have evidently been represented to her that such alliance is the only way of regaining the lost kingdom ), yet when

the news that such a marriage has actually been settled reaches her, the woman in her becomes predominent and she declares that it is a great calamity. Her exclamation must have appeared strange to all people and the nurse readily asks why she thinks the marriage to be an outrage But Vāsavadattā recovers herself with commendable quickness and gives a plausible reason for her remark प्रतीष्टा ( *p p p* from प्रति + इष् इच्छति to accept, receive, welcome ) = स्वीकृता accepted तस्य = तेन प्रतीष्टा represents the second stage in the negotiations First, she was offered by Darśaka ( महाराजेन दत्ता ii 0 76 below ) to Udayana Then followed his acceptance of her. It is this acceptance of Padmāvatī on the part of Udayana that overpowers Vāsavadattā so much and is responsible for her exclamation 'अत्याहितम्' ii 0 66—अत्याहितम् ( अतीव आहित मनसि ) that which is seriously taken to or felt by the mind, a great calamity or outrage आहित is *p p p* from आ + धा दधाति धत्ते 'अत्याहित महाभीति कर्म जीवानपेक्षि च' अमर ii 0 69—न खलु किंचित् = वक्ष्यमाणाया घटनाया अन्यत् किंचित् विशिष्ट अत्याहित न खलु नैव । वक्ष्यमाणा घटना एव अत्याहितरूपा इत्यर्थ There is nothing outrageous other than what is explained in the next sentence तथा नाम सतप्य०— What Vāsavadattā means is this Udayana made such a brave show of his grief when he learnt that Vāsavadattā was burnt to death That indicated that he loved her dearly But now he accepts the hand of another woman. This means he has grown indifferent to his first wife. This is what is outrageous The calamity or outrage lay in Udayana's having turned indifferent towards Vāsavadattā after having lamented for her so much. तथा = ब्रह्मचारिकथितप्रकारेण सतप्य — Supply आत्मानम् as the object for this आत्मान सतप्य means having heated himself, having made himself miserable, having grieved or lamented. सतप्य is gerund from सम् + तप् तपति तप्यति to heat, to pain. उदासीन ( *pres part* from उद् + आस् आस्ते ) indifferent, void of love Udayana's indifference to herself is, according to Vāsavadattā, shown by his agreeing to accept the hand of Padmāvatī ii 0 71—आगम भवन्ति—This represents a defence of Udayana's action in consenting to marry Padmāvatī There is no doubt that Udayana was exceedingly grieved at Vāsavadattā's death But great men do not allow themselves to remain immersed in grief and consequently neglectful of their duties for long They rely upon the teachings of authoritative works ( आगम ) such as the Bhagavadgītā and easily derive consolation therefrom. For, does not the Bhagavadgītā tell us 'जातस्य हि ध्रुवो मृत्यु ( ii 27 )'? What fun is there then to continue in grief all through our life to the neglect of

our ordinary duties ? The great grieve not for long with reference to such 'अपरिहार्य अर्थ' ( गीता ii 27 ), but quickly recoup themselves. That of course does not mean they have no love for the departed loved ones or that they have grown indifferent towards them आगमा. शास्त्राणि प्रधानम् आश्रय अवलम्बनमित्यर्थ येषा तानि to which authoritative works are the chief thing i e which lean or rely upon and are guided by the teachings of authoritative works प्रधानम् in this sense is always neuter and singular आगम means authoritative texts because they have come (आ + गम्) down by tradition from generation to generation आगम-प्रधानानि is also explained as आगम आगामी काल प्रधान येषा तानि to which the future is the chief thing i e which look to the future and thus do not allow themselves to remain buried in griefs of the past सुलभ पर्यवस्थानं येषाम् to which consolation is easy to get, which are easily consoled ii 0 73 —वरिता chosen, sought after, asked for वरिता is *p p p* from वर् वरयति–ते to choose, to seek to get Vāsavadattā's question is very significant If Udayana himself had sought for Padmāvatī's hand, it would have meant he had grown indifferent towards her This is what she wanted to find ii 0. 75—अन्यप्रयोजनेन—The other purpose which Udayana had in going to Rājagrha was evidently to seek Darśaka's aid against Āruni अभिजन (nobility of birth), विज्ञानम्, वय and रूपम् (beauty) are the things which a girl's father specially observes in a prospective son-in-law Another important feature is left out from this list and that is वसु or wealth or the bride-groom's financial condition. This is not mentioned here, because Udayana being a king the question of his financial position did not strike Darśaka at all ii 0 78—न अपराद्धम् अपराध यस्य स अनपराद्ध: one who has no blame, who is not to blame This shows that Vāsavadattā absolves Udayana from the blame of having grown indifferent towards her. Two facts, which emerge from the nurse's words, help Vāsavadattā in arriving at this conclusion First, Udayana had gone to Rājagrha for some ather purpose Secondly, he did not seek for the hand of Padmāvatī From these Vāsavadattā rightly concluded that Udayana's marriage with Padmāvatī did not proceed from his indifference towards her It was more or less a political marriage, entered into for the purpose securing Darśaka's help against Āruni It should be noted that the sequel shows that Vāsavadattā is right in her conclusion Though Udayana marries Padmāvatī, his words and actions even after marriage bear ample testimony to his steadfast love for Vāsavadattā and he actually declares in iv. 4 that Padmāvatī with all her qualities has

not been able to capture his heart, which is still tied to Vāsavadattā. ii 0. 81—शोभन नक्षत्रम् auspicious or favourable constellation of stars. This shows people's belief in the ability of heavenly bodies to influence the destinies of human beings, a belief which continues even to these days Compare 'अद्य नक्षत्रं शोभनमिति तेन च दूतेन अमात्य आर्यभूतिक प्रस्थित.' अविमारक iii 0 87-88, ' **अद्यैव खलु गुणवन्नक्षत्रम्** । अद्येव विवाहोऽस्य प्रवर्तताम् ' पञ्चरात्र ii. ( p 98) कौतुक विवाहसूत्रं तस्य मङ्गल बन्धनरूप शुभो विधि कौतुकमङ्गलम् the auspicious rite of tying the nuptial thread This ceremony of tying the nuptial thread around the wrist of the bride and the bridegroom is now-a-days performed a little after the actual marriage In fact it is a vital part of the marriage ceremony at present But from the way in which कौतुकमङ्गल is referred to in the text it would appear that it was a ceremony corresponding to a formal betrothal, which was performed before the marriage, rather than a ceremony forming part of the actual marriage-rite कौतुकम् means the marriage-thread Note ' अथ तस्य **विवाहकौतुक** ललित बिभ्रत एव पार्थिव । वसुधामपि हस्तगामिनीमकरोदिन्दुमतीमिवापराम् ॥ रघुवश 8 1 ; also ' कौतुक त्वभिलाषे **स्यादुत्सवे** नर्महर्षयो । तथा परम्परायाते मङ्गले च कुतूहले ॥ **विवाहसूत्र**गीतादिभोगयोरपि न द्वयो । ' मेदिनी ii 0. 82—भट्टिनी—This refers to Darśaka's wife भट्टिनी is the title with which a king's wife is referred to in dramas Note ' भट्टिनी द्विजभार्याया **नाटचोक्त्या राजयोषिति.** ' According to Bharata the title देवी is to be used for the crowned queen and भट्टिनी for other uncrowned wives of a king Note ' राजपत्न्यस्तु संभाष्या सर्वा परिजनेन तु ॥ 85 भट्टिनी स्वामिनी देवी इत्येव नाटके बुधै । **देवीति महिषी वाच्या** राज्ञा परिजनेन तु ॥ 86 भोगिन्य ( ? **भट्टिन्य** ) **इति शेषास्तु** स्वामिन्य इति वा पुन । 87' नाटचशास्त्र अ. 17 , also ' देवी कृताभिषेकाया **मितरासु तु भट्टिनी**' अमर But this distinction is not always observed in dramas ii. 0 84—त्वरते Supply for this भट्टिनी or दर्शकपत्नी as the subject and कौतुकमङ्गलम् or विवाहम् as the object अन्धीकरोति ( न अन्धम् अनन्धम्, अनन्धम् अन्ध करोति अन्धीकरोति ) makes blind, throws into the darkness of grief This is a च्वि form possessing the technical sense of अभूततद्भाव The heart cannot be blinded literally It becomes blind only metaphorically

## ACT III

iii 0 7—विवाहस्य उदयनपद्मावतीविवाहस्य आमोदेन आनन्देन विवाहानिमित्तानन्दनिर्भरजनेन इत्यर्थ सकुले व्याप्ते पूर्णे इत्यर्थ' which is full of the joy or merriment or rejoicings of the marriage i e. which is occupied by people enjoying the marriage festivities विवाह marriage, from वि + वह् वहति to carry, because in a marriage the bridegroom carries the bride away

from her relatives आमोद joy, from आ + मुद् मोदते to rejoice, to make merry. सकुल filled with, occupied by 'सकुल त्रिषु विस्पष्टवाचि व्याप्ते' अन्त अभ्यन्तरे पुर गृहम् अन्त पुरम् अन्तर्गृहमित्यर्थ the inner house or palace. पुरम् in अन्त पुरम् means a house or an apartment 'अगारे नगरे पुरम् । मन्दिरं च—' अमर चतस्र शाला समाहृता चतु शालम् (द्विगुसमास) a place having four halls on four sides i e a quadrangle अन्त पुरस्य चतु शालं तस्मिन् Vāsavadattā left Padmāvatī in the quadrangle of the inner palace, which was thronged by a merry-making crowd and went to the garden As the चतु शाल was crowded, her departure was not noticed iii 0 8—प्रमदजनक आनन्दजनक वन प्रमदवनम् (मध्यमपदलोपी समास) a pleasure-producing garden, a pleasure-garden This is apparently a proper name प्रमद joy, pleasure, from प्र + मद् माद्यति to become intoxicated Intoxication causes joy to those who take the drink Hence प्रमद comes to mean joy. Some picturesque effect is produced by Vāsavadattā's assertion that she is going to divert her grief in the pleasure-garden प्रमदवनम् can also be explained as प्रमदाना वनम् (Ladies' garden, garden where ladies can freely move). In this case प्रमदा shortens its final according to 'ङ्याप्रातिपदिकात्' पा 6. 3 63 (रेवतिपुत्र । अजक्षीरम् । रेवत्या पुत्र रेवतिपुत्र इति कस्यचित् सैज्ञा इयम् । अजाया क्षीरम् । 'परम वा एतत् पयो यदजक्षीरम्' इति तैत्तिरीये ।), which means that the feminine affix आ or ई at the end of a word forming the first member of a compound is shortened in most cases, when the whole is a proper name and in the Veda e g. रेवतिपुत्र, भरणिपुत्र It may incidentally be remembered that the form कालिदास (काल्या दास) is obtained by shortening the ई of काली according to the above sūtra Though प्रमदा is not strictly a proper name, it should be regarded as such for the purpose of this formation, as Bhānujī Dīkṣita has actually done भागधेयेन दैवेन निर्वृत्त जनितम् brought on by fate In a truly fatalistic fashion Vāsavadattā regards her present misery as due to fate. भाग एव भागधेयम् one's own portion i e one's fate or destiny धेय is added to भाग without any change of meaning, according to 'भागरूपनामभ्यो धेय' (वार्तिक) iii 0 9 —विनोदयामि (causal) from वि + नुद् नुदति—ते I shall drive away, divert, dispel The active and causal of this root possess the same sense Here विनोदयामि is really equal to विनोदयिष्यामि For, when यावत् and पुरा are used with the present, they give to it the sense of the future and themselves mean 'verily' 'certainly,' according to 'यावत्पुरानिपातयोर्लट्' पा 3 3 4 (यावद् भुङ्क्ते । पुरा भुङ्क्ते । निपातावेतौ निश्चय द्योतयत । सि. कौ.). आर्यपुत्रोऽपि नाम०—This is an expression of the immense grief which Vāsavadattā's lacerated heart feels Though the words are simple, they reveal her grief so eloquently. All this while she has been

accustomed to look upon Udayana as absolutely her own. Now with his marriage to Padmāvatī he has become another's! The thought is too much for her She cannot describe her grief She only remarks that her lord has become another's अपि in आर्यपुत्रोऽपि does not possess much propriety. Some propriety can be found for it by explaining its significance somewhat as follows यो मदर्थं चह्नु प्रलपितवान्, यस्य मयि निरतिशय प्रेम, सोऽपि आर्यपुत्र अपि thus shows the incongruity of her lord becoming another's iii. 0 10—या अन्योन्यविरहिता न जीवति—This does not represent the truth according to the convention about these birds The convention is that the Cakravāka couple is separated during the night and that the two pass this time of separation in piteous lamentation. In order to prove the Cakravākī to be quite superior to her, Vāsavadattā probably imagines that she gives up her life in separation iii 0 11—मनोरथेन जीवामि—What Vāsavadattā means is that the intense desire (मनोरथ) to see her lord when he comes here for his marriage with Padmāvatī prevents her from giving up her life in her present distress It would have been better if Vāsavadattā had said that the hope of being eventually united with her lord kept her alive. For, such hope is often represented by poets as supporting women in separation See 'आशाबन्ध. कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्य पाति प्रणयि हृदय विप्रयोगे रुणद्धि ॥' मेघदूत 9; 'किंतु तादृशमनुराग दृष्ट्वा शक्यमाशाबन्धेन आत्मान धारयितुम्' विक्रमोर्वशीय iii; 'गुर्वपि विरहदुःखमाशाबन्ध साहयति ॥' शाकुन्तल iv 16, 'आशातन्तुर्नच कथयतात्यन्तमुच्छेदनीय प्राणत्राणं कथमपि करोत्यायनाक्ष्या स एव ॥ मालतीमाधव ix 29 iii 0 13—पुष्पाणि गृहीत्वा प्रविशति—This is a bad stage-direction In such stage-directions a gerund is never used A gerund here would show that the action denoted by it is to be gone through by the character before it enters on the stage The audience is not concerned with what dramatic characters do before they make their entrance. It is only their doings after entrance that the audience sees Nor is it possible to show to the audience this action of 'taking flowers,' because by the very nature of the gerund गृहीत्वा, the action ग्रहण must precede प्रवेश. And how can what characters do before प्रवेश be shown to the audience? What Bhāsa means by this inaccurate stage-direction is, however, clear. The maid is to enter carrying flowers in her hand The correct stage-direction for this is पुष्पहस्ता or गृहीतपुष्पा iii 0 18—चिन्तया शून्य हृदय यस्या सा whose heart or mind is vacant through anxiety or meditation. Note that शून्य does not mean absolutely vacant It means vacant only as far as the ordinary functions of the mind are concerned As Vāsavadattā was actually brooding over her own distress, her heart could

not be a total blank She did not appear to notice what passed round her on account of her deep meditation That is why she is referred to as 'having a vacant heart' नीहारप्रतिहतचन्द्रलेखा इव–Supply दृश्यमाना after this This expression is to be construed with the one that precedes and not with the following clause, thus चिन्ताशून्यहृदया [ अत एव ] नीहार लेखा इव [ दृश्यमाना ] नीहारेण अवश्यायेन प्रतिहता विच्छायीकृता नष्ट-कान्ति इत्यर्थ. या चन्द्रलेखा सेव like the digit or crescent of the moon obscured or rendered lustre-less by mist Immersed in grief and meditation Vāsavadattā looked pale and lustreless That was why she appeared like the crescent moon obscured by mist नीहार, mist or fog, is derived from नि + हृ हरति ( निह्रियते वायुना इतस्तत, निहरति वस्तूना कान्तिम्, निहरति वस्तूनि दृक्पथात् ). नि is lengthened according tc 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' पा 6 31 22 (उपसर्गस्य बहुल दीर्घ स्यात् घञन्ते परे न तु मनुष्ये । परिपाक । परीपाक । अमनुष्ये किम् । निषाद । सि कौ ) iii 0 19—अमण्डितम् अनलंकृतमपि भद्रक सुन्दरम् lovely though unadorned. As Vāsavadattā was a प्रोषितभर्तृका, she had put on no ornaments. Still her dress appeared charming, for 'किमिव हि मधुराणा मण्डन नाकृतीनाम् ॥' शाकुन्तल i 20 प्रियङ्गुतलस्थित प्रियङ्गुमूलस्थितो वा शिलापट्टक. ( मध्यमपदलोपी स० ) तस्मिन् on a slab of stone underneath the Priyangu creeper iii 0 20—क काल त्वामन्विष्यामि what a time i e what a long time have I been searching for you क काल has really the sense of the accusative of time, for it shows the duration of the action of the search. The nominative must be put down as a peculiar idiomatic use The sentence really is equal to क काल महान् काल इत्यर्थ व्यतीत त्वाम् अन्विष्यन्त्या मम. अन्विष्यामि is from अनु + इष् इष्यति 4 P to search or look out for For such idiomatic use of the nominative see 'क कालोऽहं भर्तृदारिकाया वासवदत्ताया उदके क्रीडितुकामाया भद्रवतीपरिचारक गात्रसेवकं न प्रेक्षे' प्रतिज्ञायौगन्धरायण iv 0 8, 'भो गात्रसेवक, क काल त्वामान्विष्यामि' Ibid iv 1. 7; 'भो वयस्य, क काल कृतपरिषोषणतया निःसपाता राजमार्गा' चारुदत्त iii 1 3 iii 0. 21—किं निमित्तम् for what purpose. The word निमित्त and its synonyms, denoting a purpose can generally be used in any case in apposition with an adjective, pronoun or another noun, according to the Vārtika 'निमित्तपर्यायप्रयोगे सर्वासा प्रायदर्शनम्' ( निमित्तस्य तत्पर्यायाणा च प्रयोगे तेभ्यस्तत्समानाधिकरणेभ्यश्च सर्वासा विभक्तीना प्रायेण प्रयोगो भवति । किं निमित्तं वससि, केन निमित्तेन, कस्मै निमित्ताय इत्यादि । एव किं कारणम्, को हेतु, किं प्रयोजनम् इत्यादि । प्रायग्रहणादसर्वनाम्न प्रथमाद्वितीये न स्त । ज्ञानेन निमित्तेन हरि. सेव्य, ज्ञानाय निमित्ताय इत्यादि । ) iii 0 24—कौतुकस्य मालिका कौतुकमालिकाम्. We have seen कौतुकम् before in the sense of the nuptial thread Here कौतुकम् means marriage. कौतुकम् comes to have this sense, because it means *inter alia* a festival and marriage is a festival Thus, कौतुकमालिका = a festive garland, a marriage-garland According to the Kathāsaritsāgara a never-fading garland

plays a much more important part in the story of Udayana than this marriage-wreath here In his young days Udayana had saved the life of a Nāgā In return for this the Nāga, who was really the eldest brother of Vāsuki, gave him the famous lute Ghoṣavatī and taught him the arts of making a never-fading garland and a never-fading forehead-mark. When Udayana was captured by Pradyota and appointed teacher of music to Vāsavadattā, he taught her al ng with the art of playing on the lute the art of weaving a never-fading garland and arranging a similar forehead-mark At the time of Padmāvatī's marriage Vāsavadattā of her own accord plaited a never-fading garland for her and painted an ever-fresh mark on her forehead When Udayana observed these, he asked Padmāvatī who had arranged them Padmāvatī told him there was a lady from Avantı placed in her charge by a Brāhmana and that she was responsible for these two things As nobody else except himself and Vāsavadattā knew these arts, Udayana came to know that Vāsavadattā must be alive and eventually met her It will thus be seen that the never-fading garland plays in the story of Udayana almost the same part that the Aparājıtā herb in the Śākuntala or the Jrmbhaka missiles in the Uttararāmacarita Bhāsa does not give so much importance to the garland in his drama. Here the purpose of conveying to Udayana the fact that Vāsavadattā is alive is done by the svapa or sleep Read कथासरित्सागर ' .. ... पुरतो नतिम् । कृत्वा स भुजग प्रीतो जगादोदयन तदा ॥ 79 वसुनेमिरिति ख्यातो ज्येष्ठो भ्रातास्मि वासुके । **इमां वीणां गृहाण त्वं** मत्त सरक्षितात् त्वया ॥ 80 तन्त्रीनिर्घोषरम्या च श्रुतिभागविभाजिताम् । ताम्बूलीश्च **सहाम्लानमालातिलकयुक्तिभि** ॥ 81 ' ıı. 1, ' अथ. वासवदत्तास्याश्चके देव्या प्रसङ्गत । **अम्लानमालातिलकौ वत्सेशात् पूर्वशिक्षितौ** ॥ 31... **अथासन्नविवाहाया पद्मावत्या मनस्विनी । अम्लानमालातिलकौ दिव्यौ भूयश्चकार सा** ॥ 70 राजा पद्मावती रह । प्रपच्छ मालातिलकौ केनेमौ ते कृताविति ॥ 101 सावोचदथ मद्गेहे न्यस्ता विप्रेण केनचित् । आवन्तिकाभिधा यैषा तस्या शिल्पमिद महत् ॥ 102 ' ıı 2. ıı. 0 25—अय कस्मै०—Though Vāsavadattā knows very well for whom the garland is to be woven, she asks this question just to show her disapproval of the task which is being assigned to her कस्मै=कस्मै जनाय. This general reference to the person for whom the garland is intended also proceed from the same cause ıı. 0 28—एतत् अपि मया०—The sentence shows the agony of Vāsavadattā's heart The gods are not satsified with her consent to the plan by which her husband marries another woman But they must make her help this marriage actively by weaving the marriage-wreath. This to a woman is as good as signing her own death-warrant. Truly does the sorrowful queen remark,

'अहो, अकरुणा खलु ईश्वरा'. Vāsavadattā repeats this remark below in v. 6 36 It also occurs in अभिषेकनाटक ii 22 3 'अहो, अकरुणाः खलु ईश्वरा एव शोचन्तमार्यपुत्र कृतवन्त ।' iii 0. 30—मा डदानीमन्यत् चिन्तयित्वा—The use of मा with a gerund is unwarranted and ungrammatical But Bhāsa has used मा with a gerund several times in his dramas In our own play such use occurs twice more Vide below iv. 0 63 and v 11 2 To make the sentence grammatically accurate we must change चिन्तयित्वा to चिन्तय (imperative) or चिन्तिन्त (aorist with the augment dropped). अन्यम् and खलु, having the sense of prohibition, are used with a gerund, according to 'अलखल्वो प्रतिषेधयो प्राचा क्त्वा' पा 3 4. 18 (प्रतिषेधार्थयोरलखल्वोरुपपदयो. क्त्वा स्यात् । प्राचा ग्रहण पूजार्थम् ।.. अल दत्वा । पीत्वा खलु । अलखल्वो किम् । मा कार्षीत् । प्रतिषेधयो किम् । अलंकार । सि कौ.) iii 0 31—मणियुता भूमि मणिभूमितस्याम् on the jewelled or mosaic pavement It appears that the room in which the bride-groom was having his bath had a pavement that was studded with jewels स्नायति from स्नै 1 P to purify or bathe. Bhāsa does not state clearly who is going to wear the garland and when First, we are told that the garland is required for the princess Then it is said that the garland should be quickly woven, because the bride-groom is already taking his bath This means that immediately after his bath the bridegroom would require the garland Putting these two statements together we arrive at the following conclusion regarding this garland It is well known that in a marriage the bride and the bridegroom garland each other. The garland, which Vāsavadattā was asked to plait, was the one which Udayana was going to put round Padmāvatī's neck The marriage was to take place soon after Udayana's bath so that it was necessary that the garland should be ready by the time his bath is over iii 0 33—न शक्नोमि अन्य चिन्तयितुम्—Note that the Prakrit अण्ण stands in Sanskrit for either अन्यम् or अन्यत्. The maid asks Vāsavadattā not to think of anything else (अञ्ञ= अन्यत्), but to concentrate her mind on the garland After this Vāsavadattā says to herself that she is not able to think of anybody else (अण्ण=अन्यम्), meaning thereby that her thoughts are wholly occupied with Udayana Then she institutes an inquiry about the constant object of her thoughts by asking aloud 'कि दृष्टो जामाता'. हला, addressed by Vāsavadattā to the maid, is improper. We have seen before that हला is the proper form of address for friends. But Bhāsa is not very particular about the use of this form. We shall find Padmāvatī also addresses her maid as हला. See below iv. 0. 42. iii. 0. 35—आम् Yes. It is a particle showing अभ्युपगम or admission. The

maid gives two reasons why she saw the bride-groom First, they (i e all the servants) loved their princess and, therefore, they had a curiosity to see what her husband was like Thus, they were impelled to see him out of affection for the princess Secondly, they had a natural curiosity to see him It is well known that women and especially young girls are anxious to see the man who is being married That is why they crowd round the marriage altar or throng the galleries when a marriage procession goes along. Or their natural curiosity must have sprung from the fact that they wanted to see Udayana about whose romantic adventures they must have heard so much iii 0 42—शरैः चापेन च हीन वियुक्त separated from or without his arrows and bow. Kāmadeva or Cupid is supposed to be always armed with his bow and arrows, ready to strike at a proper object whenever he meets him or her Udayana was as handsome as Cupid. But he did not carry a bow and arrows That was why he was शरचापहीन कामदेव . This expression is an example of रूपक or metaphor exemplified in such stanzas as 'अचतुर्वदनो ब्रह्मा द्विबाहुरपरो हरि । अभाललोचन शम्भुर्भगवान् बादरायण ॥' iii 0 44-एतावत् = जामातृवर्णनम् It must be noted that Vāsavadattā must have been immensely pleased with the description of Udayana that the maid gave. She now wants to stop it. The pretext for this is supplied by her next sentence iii 0 46—अयुक्त परपुरुषसकीर्तन श्रोतुम् a general proposition indicative of the high moral ideal which ancient women kept before them They would not even listen to a description of the charms of another man, for fear evidently that their minds might be disturbed. In a way this fear, one may note, is not quite complimentary to them. For, as Goldsmith observes, virtue that requires guarding is scarcely worth the sentinel For a similar idea, but the other way round, compare 'अनार्य परदारव्यवहार' शाकुन्तल vii 20 10 iii 0. 50—वर्जयित्वा having poured out or emptied, from वृज् वर्जयति-ते to pour out What happened was this The maid handed over to Vāsavadattā a basket of flowers in order that she might commence weaving the marriage wreath Vāsavadattā emptied the basket on the ground, looked at its contents, picked up a herb and asked what it was called iii 0 51—औषधम्, ओषधि and औषधि all mean a herb. औषधम् can also be taken in the sense of a flower ( ओषधे वनस्पते इदम् ). But this is not necessary The practice of interspersing a garland of flowers with leaves and herbs is not unknown Besides औषधम् in the sense of a flower is very unusual It is true when the maid enters, she does so 'पुष्पाणि गृहीत्वा' But that need not frighten us As she carried flowers mostly, she is said to be carrying पुष्पाणि, according to

the 'छत्रिण यान्ति' maxim. Then again, the two herbs must have been concealed underneath the flowers They were seen by Vāsavadattā only when the basket was emptied on the ground So 'पुष्पाणि गृहीत्वा' need not make it absolutely compulsory for us to understand औषधम् in the sense of a flower Further, it is herbs, rather than flowers, that are supposed to have charms. Compare, the 'अपराजिता नाम ओषधि' of Sarvadamana in the Śākuntala So it is better to take औषधम् in the sense of a herb iii 0 52—अविधवा क्रियते अनेन इति अविधवाकरणम् which makes the wearer a non-widow i e which protects the wearer from widow-hood iii 0 55— मम च पद्मावत्याश्च—The herb अविधवाकरणम् has naturally to be woven in abundance both for the sake of Padmāvatī and of Vāsavadattā In this matter the interests of the two co-wives are identical. iii 0 56—सपत्नी मृद्यते (passive from मृद् मृद्नाति) अनेन इति which crushes a co-wife Vāsavadattā naturally does not want this herb to be woven, because she does not desire to be crushed. But she cannot give this reason for not plaiting the herb Once more her ready-wittedness comes to her help and she remarks that the herb 'Crush-cowife' is purposeless, as Udayana's first wife Vāsavadattā is dead iii 0 63—अविधवाभि by unwidowed i e. auspicious matrons These ladies were conducting the bride-groom to the inner quadrangle where the marriage-ceremony was to take place and where Vāsavadattā left Padmāvatī, as she tells us at the beginning of this act. विगत मृत धव भर्ता यस्या सा विधवा। न विधवा अविधवा a lady whose husband is not dead i e is living Such ladies are regarded as specially auspicious and their presence is necessary for carrying out various details of the marriage ceremony Note 'एवं च तस्मिन् **अविधवामय इव भवति राजलोके** आजगाम विवाहदिवस' हर्षचरित iv It should be noted that the word अविधवा has deteriorated in meaning. In modern days, for example, such auspicious ladies would not be referred to as अविधवा The modern word is सुवासिनी, सुभगा, or सौभाग्यवती. But in the days of Bhāsa, Kālidāsa and Harṣa the word did not possess any derogatory tinge. See 'भर्तुर्मित्र प्रिय**मविधवे** विद्धि मामम्बुवाहम्' मेघदूत 96 प्रवेश्यते (passive of प्रवेशयति, causal of प्र+विश् विशति to enter) is being conducted or taken. iii 0 65—शोभनम् (शोभते इति) good This is a compliment to Vāsavadattā for the excellent garland she has prepared. iii. 0. 70—अविदा and अविहा are particles showing grief Vāsavadattā's position just now is very pathetic She has no one to talk to or share her sorrow with. Every one is engaged with the marriage festivities. Though she had agreed to take part in this political scheme of Yaugandharāyaṇa, with commendable self-sacrifice, she

could not help feeling the intense pain that quite naturally overwhelmed her In her helplessness she had no other alternative, but to retire to her bed-room and try to divert her sorrow on a bed, if she could by any chance get some sleep

## ACT IV

IV 0 1—विदूषक ( विशेषेण दूषयति सर्वान् असौ who censures or finds fault with all in his own peculiar fashion, the Jester ) is the नर्मसुहृत् or boon-companion of the hero in Sanskrit dramas. He is one of the few characters that excite laughter and serve to develop हास्यरस Brāhmana by caste he prides himself on being quite innocent of any Brahmanical qualities He excites laughter by his gluttony, quaint dress and deformed features He indulges in non-senscial talks and seems to take pleasure in exhibiting his foolishness For definitions vide Appendix C IV. 0 10—अभिप्रेत इष्ट सकल्पितो वा य विवाह तस्य मङ्गल शुभ विधि तेन रमणीय pleasant or charming on account of the auspicious rite of the marriage which was [ so much ] desired. The compound can also be explained as अभिप्रेतविवाहेन मङ्गल रमणीयश्च which is pleasant and auspicious on account of the desired marriage. अभिप्रेत—The marriage is said to be अभिप्रेत, because everybody wanted it to take place, as it was going to lead to the restoration of Udayana to his former glory अभिप्रेत also suggests that the Vidūṣaka along with Yaugandharāyana and the other ministers was a party to the scheme which was formed for bringing about Udayana's marriage with Padmāvatī' According to the Kathāsaritsāgara when Yaugandharāyana goes to Padmāvatī to place Vāsavadattā in her charge, he assumes the garb of an old Brāhmana, not of a wandering ascetic as in our play, and passes off Vāsavadattā as his daughter, not as his sister as we have here He also takes Vasantaka disguised as a squinting boy with him, represents him as a brother of Āvantikā and leaves him with Āvantikā in Padmāvatī's charge in order that Āvantikā might not feel lonely So it would appear that Vasantaka was an active participant in the scheme. Read ' ततस्ता ब्राह्मणीरूपा देवी यौगन्धरायण । स चकार कृती दत्वा योग रूपविवर्तनम् ॥ 10 **वसन्तकं च कृतवान् काणं बटुकरूपिणम्** । आत्मना च तथैवाभूत् स्थविरब्राह्मणाकृति ॥ 11...भ्राता काणबटुश्चायमिहैवास्या समीपग । तिष्ठत्वेकाकिनीभावदु ख येन न यात्यसौ ॥ 23 ' कथासरित्सागर iii 2 दिष्ट्या ·दृष्ट —The Vidūṣaka is glad to note that he has lived to see such happy times arrving after the extremely evil days on which they had fallen. iv. 0 11—अनर्थ: वत्सराजस्य राज्यहानि: तन्निमित्तकानि च अन्यानि दु खानि इत्येवंरूप , स एव सालिलावर्त:

जलभ्रमणस्थानं तस्मिन् in the eddy or whirpool of water in the form of the calamity The comparison of the calamity with an eddy of water suggests that for a time there seemed to be no way out of that calamity, as a man fallen in an eddy finds no way to get out of it. The compound can also be explained as अनर्थ एव सलिलं तस्य आवर्तं तस्मिन्. This is not good There is no point in identifying the calamity with water उन्मङ्क्ष्यामि *1st plural second future* from उद् + मस्ज् मज्जति to emerge out, to come or rise up इदानीम्—From here the Vidūṣaka begins a glowing description of the good time he is having after emerging out of the eddy of calamity उष्यते and स्नायते are cases of impersonal construction ( भावे प्रयोग ) with मया as the subject, while खाद्यन्ते and अनुभूयते represent regular passive construction ( कर्मणि प्रयोग ) with मया as the subject and मोदकखाद्यानि and उत्तरकुरुवास as the objects respectively उष्यते 3rd *passive* from वस् वसति to dwell दीर्घिका a well or tank 'वापी तु दीर्घिका' अमर To bathe in the tanks of the inner apartment must have been a special pleasure to the Vidūṣāka with the fair inmates probably looking on iv. 0 12—प्रकृत्या मधुराणि सुकुमाराणि च मोदकानि ( from मोदयति—ते to gladden, give pleasure, causal of मुद् मोदते to rejoice ) च तानि खाद्यानि delightful articles of food or victuals. This can also be explained as मोदकान्येव खाद्यानि मोदकरूपाणि खाद्यानि वा That would give the sense of the dishes known as Modakas, which are usually prepared on the Gaṇeśa-Caturthī day. This explanation is not good, because it restricts the Vidūṣaka to only one kind of delightful food, which is certainly not likely in the case of glutton like he. न अप्सरसा सवास ( association, company ) यस्मिन् स. अनप्सरस्सवास . आपः सरन्ति प्रचलन्ति, अथवा अद्भ्य सरन्ति उद्गच्छन्ति ता अप्सरस —The Apsarases were originally water-deities Later on they came to be looked upon as celestial damsels, serving as courtesans in heaven They were endowed with personal beauty and were adept in fine arts such as dancing and singing. They were often sent by Indra to disturb the austerities of sages, who caused his throne to totter. The Rāmāyana says that they sprang from the ocean as it was being churned. Note 'अप्सु निर्मथनादेव रसात् तस्माद्वरस्त्रिय । उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन् ॥' बालकाण्ड 45. 33 But the Mahābhārata makes them the daughters of Kaśyapa and Aristā Vide आदिपर्व 'इमं त्वप्सरसां वंशं विदित पुण्यलक्षणम् ॥ 46 अरिष्टासूत सुभगा देवी देवर्षिंत पुरा । .....49.' Bāna in his Kādambarī mentions fourteen families of Apsarases. According to Amara this word is always used in the plural ('स्त्रिया बहुष्वप्सरसः स्वर्वेश्या उर्वशीमुखा'), but this rule is not invariable. For, the word is found used in the singular too in literature-

Note ' आप सुमनसो वर्षा अप्सर सिकता समा । एते स्त्रिया बहुत्वे स्युरेकत्वेऽप्युत्तरत्रयम् '; ' स्त्रिया बहुष्वप्सरस. स्यादेकत्वेऽप्सरा अपि ' शब्दार्णव iv. 0 13—उत्तरकुरुषु वास: उत्तरकुरुवास उत्तर कुरु was a land of eternal bliss According to the Aitareya Brāhmana the country of the Uttara Kurus was situated to the north beyond the Himālayas ( ' **एतस्यामुदीच्यां दिशि** ये के च **परेण हिमवन्तं जनपदा उत्तरकुरव.** उत्तरमद्रा इति वैराज्यायैव तेऽभिषिच्यन्ते ' viii. 14 ). According to the Mahābhārata the land of the Uttara Kurus represented one of the nine divisions of the world and was situated to the south of the Nīla mountain and to the north of Meru (दक्षिणेन तु नीलस्य मेरो पार्श्वे तथोत्तरे । **उत्तरा कुरवो** राजन् पुण्या सिद्धनिषेविता ॥' भीष्मपर्व 7. 2) Uttara Kuru probably represents modern Kashmir. The land of the Uttara Kurus is described in three or four places in the Mahābhārata From these we understand that it was a land where no human beings could go Even if some one were to go there, he would not be able to see anything No king could invade and conquer this country ( ' न चात्र किञ्चिज्जेतव्यमर्जुनात्र प्रदृश्यते । **उत्तरा. कुरवो** ह्यते नात्र युद्धं प्रवर्तते॥ 11 प्रविष्टोऽपि हि कौन्तेय नेह द्रक्ष्यसि किंचन । न हि मानुषदेहेन शक्यमत्राभिवीक्षितुम् ॥ 12 ' सभापर्व 28) In this land grow trees and creepers of fragrant flowers and tasty fruit The ground is paved with jewels and spread over with the sand of gold Men who have fallen from the world of gods are born here They are handsome and women are like Apsarases They lead a healthy and happy life and live for hundreds and thousands of years ( ' तत्र वृक्षा मधुफला नित्यपुष्पफलोपगा । पुष्पाणि च सुगन्धीनि रसवन्ति फलानि च ॥ 3 सर्वा मणिमयी भूमि सूक्ष्मकाञ्चनवालुका । . 6 देवलोकच्युता सर्वे जायन्ते तत्र मानवा । शुक्लाभिजनसपन्ना सर्वे सुप्रियदर्शना ॥ 7 मिथुनानि च जायन्ते **स्त्रियश्चाप्सरसोपमा** । 8 निरामयाश्च ते लोका नित्य मुदितमानसा. ॥ 10 दशवर्षसहस्राणि दशवर्षशतानि च । जीवन्ति ते महाराज न चान्योन्य जहत्युत ॥ 11 ' भीष्मपर्व 7 ). Another rather significant passage tells us that women here have no restrictions, that they behave exactly as they like and that neither men nor women grow jealous of one another ( ' यत्र शक्रो वर्षति सर्वकामान् **यत्र स्त्रिय. कामचारा भवन्ति** । यत्र चेर्षा नास्ति नारीनराणा .॥ 36 ' अनुशासनपर्व 102 ). Lastly, people in this land wear unfading garlands and dustless garments. They enjoy celestial pleasures and eternal youth ( ' सर्वे चाम्लानमाल्याश्च विरजोम्बरसवृता । एव बहुविधा देवि दिव्यभोगा सुखावहा ॥ 10 एवं तत्र स्थिता मर्त्या प्रमदा प्रियदर्शना ॥ 12 नानाभावसमायुक्ता यौवनस्था सदैव तु ।.. . .13 ' अनुशासनपर्व 241 कुम्भघोण edition ) Thus the word उत्तरकुरु became synonymous with स्वर्ग and in this sense it is used in the present passage. This is shown by the adjective अनप्सर सवास , which distinguishes राजगृह from उत्तरकुरु And as Apsarases reside in heaven, Uttara Kuru must mean heaven. iv. 0 13—दोष defect, drawback परिणमति does not

become transformed, is not digested iv 0 14—शोभनं प्रच्छदनं यस्याः तस्याम् which has an excellent covering or sheet As the Vidūṣaka's food was not being properly digested, evidently because he was having too much of it, he could get no sleep inspite of the excellent bed. वातशोणितम् or वातरक्तम् means gout in an acute form According to Āyurveda or Indian Medical Science the health of a person depends upon the proper working of the three bodily humours, called वात (wind), पित्त (bile) and कफ (phlegm) Gout arises from the derangement of vāta and becomes acute when blood is spoiled Among its symptoms are loss of sleep, disinclination to food, cough and headache As the Vidūṣaka could not get sleep and felt no particular inclination for food, he thought he had an acute attack of gout iv 0 15–सुख न०–Construe [यद्] आमयपरिभूतम् अकल्यवर्त च [तत्] सुख न [भवति] This is the Vidūṣaka's definition of happiness Though it reflects his own peculiar temperament as a glutton, it is of very great practical application Nobody can be said to be happy in this world unless he is free from a disease and can enjoy a healthy meal Everybody knows how even small physical ailments, causing loss of appetite make people's lives miserable inspite of the possession of money and all the conveniences it can command. So the first requisite for happiness is health. Young students should remember this and devote attention to physical culture आमयै रोगै, परिभूतम् आक्रान्तम् overpowered by diseases आमय comes from आम + या याति to go, आमं यान्ति अनेन असौ आमय आम itself means a disease and is derived from अम् आमयति to be ill. Or आमय may be derived from आ + मी मीनाति मीनीते to kill (आमीयते अनेन इति आमय) Note 'स्त्री रुग्जा चोपतापरोगव्याधिगदामया' अमर न कल्यवर्त यस्मिन् तत्. कल्यवर्त. (1) the meal of a healthy man. कल्यस्य नीरोगस्य वर्त (वर्तते अनेन असौ) भोजनम्। 'वार्तो निरामय कल्य उल्लाघो निर्गतो गदात्' इत्यमरः। (2) the morning breakfast. कल्ये प्रभाते वर्तते असौ कल्यवर्त प्रातराश। कल्यस्य प्रभातस्य वर्त भोजनमिति वा। 'प्रत्यूषोऽहर्मुख कल्यमुष प्रत्युषसी अपि। प्रभातं च' इत्यमर For the different senses of कल्य note 'कल्य प्रभाते क्लीबं स्यात् कल्यो वाक्श्रुतिवार्जिते। सज्जनीरोगदक्षेषु कल्याणवचनेऽपि च। उपायवचनेऽपि स्यात् त्रिषु, मद्ये तु योषिति।' मेदिनी आर्यवसन्तक the worthy Vasantaka. वसन्तक is the name of the Vidūṣaka iv 0 26–सुमनसश्च पुष्पाणि च वर्णकाश्च अङ्गरागाश्च इत्येतेषा समाहार- सुमनोवर्णकम् (समाहारद्वन्द्वसमास), सुमनस्सहित वर्णक सुमनोवर्णकमिति वा (मध्यमपदलोपी) flowers and unguents. सुमनस् in the sense of a flower is neuter and is always used in the plural. वर्णक -कम् a paint, unguent Words signifying a class, except that of living beings, form a Samāhāra Dvandva compound, according to 'जातिरप्राणिनाम्' पा. 2. 4. 6 (प्राणिवर्ज्यजातिवाचिना द्वन्द्व एकवत्। धानाशष्कुलि। प्राणिना तु विदशूद्राः। द्रव्यजातीनामेव।

नेह । रूपरसौ । गमनाकुञ्चने । जातिप्राधान्य एवायमेकवद्भाव । द्रव्यविशेषविवक्षाया तु बदरामलकानि । सि कौ. ) The flowers and unguents were for the personal use of the son-in-law after bath iv 0 29—सर्वमानयतु etc—This sentence occurs in चारुदत्त iv Note 'गणिका—स्वागतमार्यस्य । हञ्जे, आसनमार्यस्य पादोदकं च । विदूषक—(आत्मगतम्) सर्वमानयतु वर्जयित्वा भोजनम् । ' The Vidūṣaka does not want a meal to be brought, because owing to indigestion he will not be able to enjoy it He of course takes it for granted that he would necessarily have a share in the things which were meant for the king This remark is expected to create laughter for two reasons First, though the maid has not said that she is going to bring food, the Vidūsaka makes a reference to a meal, because he always takes delight in speaking about such matters Secondly, the audience knows that his self-sacrifice in denying food is not sincere. For, inspite of his indigestion he is sure to make full justice to his meal, when it is placed before him iv 0. 32—अधन्यस्य मम०—This sentence contains the Vidūṣaka's reason why he does not want a meal. The reason in plain words is that there is some derangement ( परिवर्त ) in his belly, where he consequently feels a movement round and round. But the Vidūṣaka gives this reason in such a manner as to excite laughter. न धन्य· अधन्य हतभाग्यः तस्य. धन्य literally means one who obtains wealth and is formed according to ' धनगणं लब्धा ' 4. 4. 84 ( तृन्नन्तमेतत् । धनं लब्धा धन्य । गणं लब्धा गण्य । सि. कौ. ). Now in this world a wealthy man is considered blessed, fortunate or lucky. So धन्य comes to have the sense of blessed or lucky. अधन्य thus means unlucky. कोकिलानाम्—By this the Vidūṣaka means काकानाम्. His ignorance is responsible for this mistake, which is expected to create laughter The crows are supposed to have only one pupil for both their eye It moves round and round in the sockets of both. The crows suffer this inconvenience on account of a curse which one of their class incurred from Rāma for its temerity in pecking at Sītā's breasts, when Rāma and Sītā were living in the Dandaka forest. So, as there is a revolving of the pupil in the eyes of the crows, so there is a turning round and round in the belly of the Vidūṣaka due to indigestion Therefore, he does not want the meal. This is the idea. अक्ष्णो परिवर्त परिवर्तन कनीनिकाभ्रमणमित्यर्थ the revolution [of the pupil] in the eyes. कुक्ष्या परिवर्त the revolution or turning round in the belly. What was actually turning round and round in the belly of the Vidūṣaka is not stated But it must be the undigested food. Note the alliteration in अक्षिपरिवर्त and कुक्षिपरिवर्त iv 0 33—ईदृश =कुक्षिपरिवर्तवान्. The maid mischievously wishes that the Vidūṣaka should ever suffer from indigestion.

iv. 0. 42—गुल्मक -कम् , the same as गुल्म·-ल्मम् means a cluster. The word is both masculine and neuter It is, therefore, better to adopt the neuter form in accordance with the original Prakrit कुसुमाणि एषां सजातानि तानि कुसुमितानि that have put forth flowers. This form is obtained, according to ' तदस्य सजात तारकादिभ्य इतच् ' पा. 5. 2 36 ( तारका संजाता अस्य तारकित नभ । आकृतिगणोऽयम् । सि कौ ) iv. 0. 46—प्रवालै विद्रुमै अन्तरितानि व्यवहितानि interspersed or interset with corals. मौक्तिकाना मुक्तामणीना लम्बकानि लम्बमानानि भूषणानि pendants of pearls. आचिता व्याप्ता निबिडिता' covered over, laden with आचित is *p p p* from आ+चि चिनोति चिनुते to collect The Śephālikā flowers possess white and red colours That is why their clusters are compard with pendants of pearls interset with corals iv 0 51—कुसुमानाम् अवचय संग्रह तम् the gathering or collecting of flowers The word अवचय requires some explanation The root चि takes the krt affix घञ्, which causes वृद्धि, when it means ' taking by the hand ' and does not mean that the thing is stolen, according to ' हस्तादाने चेरस्तेये ' पा 3 3 40 ( हस्तादाने इत्येनेन प्रत्यासत्तिगदेयस्य लक्ष्यते । पुष्पप्रचाय । हस्तादाने किम् । वृक्षाग्रस्थितानां फलाना यष्ट्या प्रचयं करोति । अस्तेये किम् । पुष्पप्रचयश्चौर्येण । सि कौ ) कुसुमावचय would thus mean either that the flowers were not within the reach of the hands of the maid and that she wanted to collect them by means of a stick, or that she wanted to steal them. Both these alternatives are not possible. The truth is that poets do not much care for this Pāninian distinction between अवचय and अवचाय and use the two forms in the general sense of collection. Kālidāsa and Bhavabhūti have used the form कुसुमावचय in their dramas Vāmana' however, condemns the form as being foolish in ' अवतरावचायशब्दयोर्ह्रस्वत्वव्यत्यासो बालानाम् ' का. सू. 5 2 40, the actual forms condemned being मारुनावतार and पुष्पावचय. iv 0 57—अर्ध अर्धभाग मन शिलापट्टक येषा ते whose half is ( as though made of ) pieces or crystals of red arsenic This is another fancy based on the same fact viz. the Śephālikā flowers possess a mixture of red and white in them iv 0. 63—मा मा भूयोऽवचित्य— This is another example of the ungrammatical use of the gerund ( अवचित्य ) with the prohibitive particle ( मा ) iv. 0 66—आर्यपुत्र इह आगत्य etc —The idea is When Udayana would come to the garden and have a look at the wealth (समृद्धि ) of Śephālikā flowers, he would be pleased. This is Padmāvatī's expectation. He would then pay a compliment to Padmāvatī for the excellence of the flowers in her garden Padmāvatī would thus be honoured. That is why she does not want any more flowers to be plucked. In this sentence two gerunds are used viz. आगत्य and प्रेक्ष्य. But of these

the use of प्रेक्ष्य is grammatically inaccurate. For, indeclinable past participles or gerunds are used in Sanskrit to denote the prior of two actions that have the same agent, according to 'समानकर्तृकयो पूर्वकाले' पा 3 4 21 ( समानकर्तृकयोर्धात्वर्थयो पूर्वकाले विद्यमानाद् धातो क्त्वा स्यात् । भुक्त्वा व्रजति । सि कौ ) Here the two actions of आगमन and प्रेक्षण have the same agent viz आर्यपुत्र. The use of आगत्य, which represents the prior of these two actions, is grammatically correct The two next actions are represented by प्रेक्ष्य and भवेयम् But they have two different agents viz आर्यपुत्र and अहम् For, while Udayana was to see the flowers, Padmāvatī was to become honoured The use of प्रेक्ष्य, therefore, is grammatically inaccurate, as its agent is not the same as that of भवेयम्. Even if we suppose that प्रेक्ष्य and समानिता represent the two next actions, they cannot be regarded as एककर्तृक For, आर्यपुत्र which is the agent of प्रेक्ष्य, cannot be construed as the agent of समानिता. If, however, आर्यपुत्र is changed to आर्यपुत्रेण, then आर्यपुत्रेण can properly be construed as the agent for आगत्य, प्रेक्ष्य and समानिता and there would be nothing objectionable Similar grammatically inaccurate use of the gerund occurs in iv. 6 below iv. 0. 69—आर्ये न जानामि०—This little piece of conversation is exceedingly beautiful. Padmāvatī loved Udayana immensely. When she was asked whether Udayana was dear to her, she said she did not know, but added significantly that she felt uneasy in his absence. This remark of hers so eloquently proclaims her intense affection for Udayana Hindu girls never like to proclaim their love from house-tops The intensity of their feeling is to be gauged from their actions or from some of their stray remarks They really represent poetry incarnate, whose soul, according to Sanskrit rhetoricians, consists of suggestion iv. 0 71—दुष्करं खलु etc.—When Padmāvatī remarked that she grew uneasy in the absence of Udayana, Vāsavadattā in a mood of self-depreciation felt that her new co-wife had scored a point over her For, while Padmāvatī felt uneasy when separated from her lord, Vāsavadattā, though 'living in separation, was apparently not much distressed. Thus, Vāsavadattā was doing something viz living in separation without being distressed, which devoted wives like Padmāvatī found difficult to do. Herein lay Vāsavadattā's inferiority to Padmāvatī. दुष्करम्=पद्मावतीसदृशाभिः पतिव्रताभि कर्तुं कठिनम्, पत्युर्विरेहेऽपि उत्कण्ठाविहीन जीवनमित्यर्थ . इयमपि—The force of अपि is this · Even this lady, who has only been recently married and consequently has not had opportunities of finding out how good and lovable Udayana is, says so. What then must be the feelings

of Vāsavadattā who has passed some time in Udayana's company. For similar idea and phraseology compare 'दुष्करं कृतवान् रामो हीनो यदनया प्रभुः। वारयत्यात्मनो देह न शोकेनावसीदति ॥' रामायण सुन्दरकाण्ड 15. 53, 'अद्य खल्वगच्छामि पित्रा मे दुष्करं कृतम्। कीदृशस्तनयस्नेहो भ्रातृस्नेहोऽयमीदृश ॥' प्रतिमा नाटक iv 12, 'हला, पश्य। नलिनीपत्रमात्रान्तरितमपि सहचरमपश्यन्ती आतुरा चक्रवाकी आरटति। दुष्करं खलवहं करोमि।' शाकुन्तल iv 15 9–10, 'अतिदुष्करकारिणी खलवहं या ईदृशमपि आर्यपुत्र पश्यन्ती अद्यापि जीवित न परित्यजामि।' नागानन्द v iv. 0 72—अभिजातम् is an adverb modifying मन्त्रितम् and means 'in the manner of a nobly born person, in a dignified manner' The maid pays a compliment to Padmāvatī for having suggested her love for Udayana, rather than stated it in so many words iv 0 74—एक खलु०—Padmāvatī loved Udayana deeply and thought that nobody could have loved him with the same intensity as hers She, therefore, wondered whether Vāsavadattā could have loved him as dearly as she did. iv 0. 75—कि किम्—We expect here क क in accordance with Padmāvatī's 'एक खलु मे सदेह' As the text stands, we should supply भणसि. Then कि किम् would be equal to 'कि कि भणसि?' iv 0. 77—अतोऽपि अधिकम्—Here अत in a general way stands for त्वत्त. This is the third occasion when Vāsvadattā gives herself away owing to the intensity of her affection for Udayana and her own emotional temperament Only a minute or two ago she regarded herself as inferior to Padmāvatī in a mood of self-depreciation. But when Padmāvatī suggested that her affection for Udayana was greater than that of Vāsavadattā, she could not control herself and declared that Udayana was more to Vāsavadattā than what he was to Padmāvatī. On this Padmāvatī naturally asked *Avantikā* how she knew this Here Vāsavadattā's resourcefulness once more stood her in good stead and she explained that it was only her conjecture. For, had Vāsavadattā's love for Udayana been small (यदि अल्प स्नेह), she would not have abandoned her parents and her other relatives(स्वजनम्)and eloped with Udayana, as she actually did This explanation satisfied the somewhat simple-minded Padmāvatī. iv 0 84–भवितव्यम् Padmāvatī does not want to continue the topic of the comparison of her love for Udayana with that of Vāsavadattā So she puts a stop to the discussion by somewhat grudgingly conceding that what Vāsavadattā says may be true iv 0 86–अहमपि वीणाम् etc–Udayana had taught Vāsavadattā to play on the lute during his captivity in Ujjayinī and in the course of this tuition love had sprung between the teacher and the pupil The maid now suggests that Padmāvatī should learn the same art from her lord so that she would be to him all that Vāsavadattā had been iv 0. 89, 90—अभणित्वा किंचिद् etc—

Padmāvatī's request must have recalled to Udayana's mind all the romance of his association with Vāsavadattā, when he acted as her teacher. The memory was too oppressive for him, now that Vāsavadattā was no more. That was why he did not say any thing but heaved a long sigh and remained silent. iv. 0 94—दाक्षिण्यतया रोदिति—दाक्षिण्यम् (दक्षिणस्य भाव) in Sanskrit erotic poetry means courtesy or politeness on the part of a lover towards a woman who no longer enjoys his love or for whom he does not possess the same love that he entertains for another. As Padmāvatī's request to teach her the art of playing on the lute reminded Udayana of Vāsavadattā s virtues, he suffered unbearable pain and felt almost inclined to weep If he had actually wept, it would have clearly indicated to Padmāvatī that he loved Vāsavadattā more than her This would certainly have been discourteous and would have pained the mind of Padmāvatī. That was why Udayana did not weep This showed he possessed dākṣinya. iv. 0 96—धन्या खलु—The whole episode must have pleased Vāsavadattā immensely, as it clearly proved to her how fondly Udayana loved her still. That is why she calls herself blessed यदि एवं सत्यं भवेत्—The 'if' is used, not because she doubts the truth of what Padmāvatī has reported, but just to indicate her modesty or want of vanity, even when she knows that she occupies such a large place in Udayana's life.

iv 0 99 —प्रचिते प्रचये ( नपुसके भावे क्त ) जनकृतसग्रहे पतितानि यानि बन्धुजीवकुसुमानि तेषा विरलेन नातिनिबिडेन पातेन अवसेकेन रमणीयम् lovely on account of the thin sprinkling of the Bandhujīva flowers that had fallen in the course of their gathering. Somebody had been collecting Bandhujīva flowers in the pleasure-garden A certain number of them had fallen on the ground in the course of this collection The garden looked attractive owing to this thin sprinkling of these flowers The other reading विरळवाड means विरलवात With this प्रचित may be taken as an adverb and the compound thus dissolved ~~प्रचितं निबिडं यथा स्यात् तथा~~ पतितानि यानि बन्धुजीवकुसुमानि तै· विरलेन मृदुना वातेन च रमणीयम्. This means that the garden looked attractive owing to the thickly fallen Bandhujīva flowers and a gentle breeze Here we have to suppose that the flowers had fallen in their natural course. बन्धुजीव is a red flower, known as दुपारी in Marāthī and चपोरिया in Gujarātī Read the following where there is a pun on the name of the flower and a reference to its red colour 'अधरोऽयमधीराक्ष्या बन्धुजीवप्रभाहर । अन्यजीवप्रभां ~~हृत्व हरतीति किमद्भुतम्~~ ॥' quoted as an example of अर्थापत्ति in कुवलयानन्द.

**Stanza 1** CONSTRUE —उज्जयिनी गते, अवन्तिराजतनया स्वैरं दृष्ट्वा काम् अपि अवस्थां [ च ] गते मयि, कामेन तदा पद्मेषव पातिता । अद्यापि ते [ दृष्टभि अस्माक ] हृदयं सशल्यम् एव । भूयश्च वय [कामेन शरेण ] विद्धा [ स्म ] । यदा मदन पञ्चेषु, [ तदा तेन ] अयं षष्ठ शर कथ पातित । ( शार्दूलविक्रीडितम् )

While Udayana was working as tutor to Vāsavadattā in Ujjayinī, he had ample opportunities of looking at her without any restraint ( स्वैरम् ) He thus fell in love with her over head and ears and thought that all his love had been exhausted on her Even now his love for Vāsavadattā was as constant as ever Yet on his marriage with Padmāvatī, he felt attracted towards her and could not understand how while retaining his old love for Vāsavadattā, he should come to entertain a similar feeling for Padmāvatī Udayana depicts this embarassing condition of his mind in this stanza. The problem, which faces Udayana at present, is perhaps not of very unusual occurrence. One can, it is said, fall in love only once. But sometimes men find that they are attracted by more than one woman. How can this be accounted for ? This is the problem of Udayana Unfortunately Bhāsa does not provide us with a solution to this mysterious operation of men's heart. Kāma or the god of love is supposed to have only five arrows. When he discharges those arrows at people, love springs in their hearts Kāma discharged all his five arrows at Udayana, when he was in Vāsavadattā's company Intense love for her naturally arose in Udayana's mind. But now on his marriage with Padmāvatī, love for her also sprang in his heart This must be due to an arrow of Kama having been discharged at him But Kāma had shot all his five arrows at Udayana on a former occasion How could he then discharge a sixth arrow now ? This is how Udayana poetically presents the problem that faces him उज्जयिनी गते = उज्जयिन्या निवसति The repetition of गते in this sentence does not speak for the elegance of Bhāsa's style and violates Vāmana's dictum ' नैक पदं द्वि प्रयोज्य प्रयेण ' का सू ५ 1. 1. स्वैरम् freely, without any restraint This refers to the times when Udayana gave lessons to Vāsavadattā They must have been closeted together during their lessons and Udayana then felt no restraint in ' drinking Vāsavadattā with his eyes ' कामपि = अवर्णनीयाम् This is a very good description of the indescribable state to which a man is reduced when he is over head and ears in love with some one The locative मयि qualified by the two गतेs is to be construed as अधिकरण or abode for पातिता . Or we may construe the whole clause as a locative

absolute thus. उज्जयिनी गते मयि अवन्तिराजतनया स्वैर दृष्ट्वा कामपि अवस्था गते [ सति ] पञ्चैषव —The five arrows of Love are said to be flowers. That is why Love is known by such names as कुसुमायुध, कुसुमशर and कुसुमेषु It is proper that Kāma's arrows should be flowers, because they are used for the delicate purpose of creating a soft emotion like love In English the silken tie of love is well known. The five flowers which constitute the arrows of Love are variously mentioned The commonest list is ' अरविन्दमशोकं च चूत च नवमल्लिका। नीलोत्पल च **पञ्चैते पञ्चबाणस्य सायका** ॥ ' Jayadeva gives another list in his Gītagovinda 10 ' **बन्धूकद्युतिबान्धवोऽयमधर स्निग्धो मधूकच्छविर्गण्डश्चण्डि** चकास्ति **नीलनलिन**श्रीमोचन लोचनम् । नासाभ्येति **तिलप्रसून**पदवी **कुन्दा**भदन्ति प्रिये प्रायस्त्वन्मुखसेवया विजयते विश्व स पुष्पायुध ॥ ' In the Mandasore stone Inscription of Kumāragupta ( 437–438 A D ) another five flowers are said to have formed the flower-arrows of Love ' स्पष्टैर**शोक**तरुकेतकसिन्दुवार-लोला**तिमुक्त**कलता**मदयान्तिकानाम्** । पुष्पोद्गमैरभिनवैरधिगम्य नूनमैक्य विजृम्भिनशरे हरधूतदेहे ॥' Corpus Inscriptionum Indicarum Vol III. ( Gupta Inscriptions No. 18 st 40 ) p 83 Sometimes the five arrows are regarded as being metaphorical Vide ' कौसुमानि तथास्त्राणि पञ्चादाय द्विजोत्तमा ॥ 15 **हर्षणं रोचनाख्यं** च **मोहनं शोषणं** तथा। **मारणं** चेति संज्ञाभिर्मुनिमोहकरा अपि ॥ 16' कालिकापुराण 2 ; ' समोहनोन्मादनौ च शोषणस्तापनस्तथा । स्तम्भनश्चेति कामस्य पञ्चबाणा प्रकीर्तिता ॥ ' A stanza of श्रीपालकविराज quoted in शार्ङ्गधरपद्धति ( No 3789 ) speaks of the five arrows as follows : ' मन्दोऽय **मलयानिल किसलयं चूतद्रुमाणां** नवं माद्यत्**कोकिलकूजितं विचकिलामोद** पुराण मधु । बाणानित्युपदीकरोति सुरभि. पञ्चैव पञ्चेषवे यूनामिन्द्रियपञ्चकस्य युगपत्समोहसपादिन ॥ ' शल्यै सहितं सशल्यम. शल्यम् means the dart, barb or the point of an arrow It also means an arrow. It is derived from शल् शलते to shake or stir The five arrows, discharged by Kāma at Udayana's heart, have left their darts there. This means Udayana still possesses strong affection for Vāsavadattā. भूयश्च विद्धा वयम् and we are again pierced This refers to the rise of love for Padmāvatī, which Udayana is unable to understand in view of his affection for Vāsavadattā still rankling in his heart. विद्ध is *p p p* from व्यध् विध्यति to pierce, strike वयम् is used for अहम्, according to ' अस्मदो द्वयोश्च ' पा 7 2 59 (एकत्वे द्वित्वे च विवक्षितेऽस्मदो बहुवचनं वा स्यात् । वय ब्रूम । पक्षे अह ब्रवीमि, आवा ब्रूव इति वा । सि कौ ) Kings and similar important personages often speak of themselves in the plural पञ्च इषव बाणा यस्य स पञ्चेषु. On account his five arrows Kāma is known as पञ्चबाण, विषमबाण. etc इषु (an arrow) is derived from इष् इच्छति to strike or smite (इष्यते अनेन इति इषु ) The Uṇādi sūtra

'ईषे किञ्च' 1 13 derives the word from ईष् ईषति–ते to kill. यदा here has almost the sense of यदि षष्ठ शर —It is this sixth arrow of Kāma that has created love for Padmāvatī in the heart of Udayana.

iv 1 7—कुत्र नु खलु पद्मावती—The Vidūsaka is unable to understand and appreciate the psychological conumdrum presented by Udayana's emotions As a practical man he knows that in view of the sixth arrow which Kāma has shot at the king the best way to put him in the proper mood is to bring Padmāvatī near him. So he wonders where she could have gone It is rather clever on the part of the seemingly foolish Vidūsaka to hit upon the right medicine for Udayana s mental uneasiness असनकुसुमै सञ्चित व्याघ्रम् व्याघ्रचर्मणा अवगुण्ठित प्रच्छादितम् The dark-coloured slab of stone was strewn over with the yellow Asana flowers It, therefore, appeared to have been covered with the spotted hide of a tiger The figure in 'असनकुसुम गुण्ठितमिव' is उत्प्रेक्षा iv 1 8—अधिककटुक (very pungent) गन्ध येषा ते, अधिककटुकगन्धाश्च ते सप्तच्छदाश्च, तेषा वनम् The Saptacchada, also known as Saptaparna and Saptapatra, is a tree which gives out milky juice of strong pungent odour It is so called, because it possesses leaves in bunches of seven This tree flowers in autumn iv. 1 9—आलिखिता वर्णकै चित्रिता ये मृगा पक्षिणश्च तै सकुल व्याघ्रम् अत्प पर्वत पर्वतक । दारुण काष्ठस्य पर्वतकतम्. Somewhere in the pleasure-garden there was a small artificial hillock constructed with wood, which was marked by paintings of beasts and birds iv 1 10—शरत्कालनिर्मले—During autumn which follows the rainy season, the sky is spotless ( निर्मल ) and clear owing to the absence of any clouds प्रसारित विस्तारित य बलदेवस्य बाहु सदृश दर्शनीया We have already seen that Baladeva or Balarāma is fair in complexion The long line of white cranes, steadily moving in the sky is, therefore, appropriately compared with the out–stretched arm of Balarāma The variants पसादिअ ( प्रसादित ) and पसाधिद ( प्रसाधित ) evidently appear to be scribes' mistakes for पसाइअ ( प्रसारित ). प्रसादित (*p p p* from प्रसादयति, *causal* from प्र + सद्-सीदति to be appeased, to be pure ) may be taken to mean 'washed or clear', when going with बाहु: ( प्रसादित धौत शुचि श्वेत इत्यर्थ य बलदेवस्य बाहु ) and 'appeased or propitiated', when construed with Baladeva ( प्रसादित· प्रसन्नता नीत य बलदेव तस्य बाहु ) But neither of these senses is in any way satisfactory प्रसाधित (*p p p* from प्रसाधयति, *causal* from प्र + साध् साध्नोति साध्यति ) may mean 'decorated or adorned', but this sense has no propriety in the present case iv. 1. 11—समाहितम् ( steadily or in a straight line ) is an adverb, going with गच्छन्तीम्. The Vidūsaka found that Padmāvatī was not coming on the scene. So in order to divert the king's attention to

something else, he points out to him, in an admiring manner, a flight of cranes moving steadily in the spotless sky This was very clever on the part of the Brāhmana, indeed !

*Stanza* 2 Construe —ऋज्वायता च विरला च नतोन्नता च निवर्तनेषु सप्तर्षिवंश-कुटिला च निर्मुच्यमानभुजगोदरनिर्मलस्य अम्बरतलस्य विभज्यमाना सीमाम् इव [ एना गच्छन्तीं सारसपङ्क्तिं पश्यामि ] । ( वसन्ततिलका )

When the Vidūsaka pointed out the line of cranes to the king, it was moving steadily in a straight line As the king looked at it for some time, it assumed four different formations, which are described by him in this stanza ऋजुश्च आयता च ऋजु यथा स्यात् तथा आयता इति वा straight and extended, or extended straight. This represents the original formation in which the row was sighted by the Vidūsaka and compared with the out-stretched arm of Balarāma. विरला thin, not compact This was the first new formation which the line assumed. In this the cranes were separated from one another by some interval That is why the line is described as विरल or not compact नता च उन्नता च This is the second new formation Here the line was sinking low in some part and soaring high in another. सप्तर्षीणां वंश समूह. गण , सप्तर्षिसञ्ज्ञकतारकापुञ्ज , स इव कुटिला निवर्तनम् turning As the flight of cranes turned either to the right or to the left, or now to the right and then to be left, it appeared crooked like the constellation of stars, known as the Seven Sages or Great Bear or Ursa Major. This was the third new formation The names of the seven sages that constitute this constellation are given differently at two places in the Mahābhārata Read 'मरीचिरत्र्यङ्गिरसौ पुलस्त्य पुलह क्रतु । वसिष्ठश्च महातेजास्ते हि चित्रशिखण्डिन ॥' शान्तिपर्व 335 29, ' कश्यपोऽत्रिर्वसिष्ठश्च भरद्वाजोऽथ गौतम । विश्वामित्रो जमदग्नि साध्वी चैवाप्यरुन्धती ॥' अनुशासनपर्व 93 21 Also 'मरीचिराङ्गिरा अत्रि. पुलस्त्य पुलह क्रतु । वसिष्ठश्चेति सप्तैते ज्ञेयाश्चित्रशिखण्डिन ' quoted in व्याख्यासुधा. निर्मुच्यमान निर्मोकेण निर्मुच्यमान परित्यज्यमान निर्मोकाद् बहि निःसरन् इत्यर्थः य भुजग तस्य उदरम् इव निर्मल श्वेतम् The second half of the stanza refers to the fourth new formation. This formation was the same as the original one in which the Vidūsaka saw the flight first and which has been referred to by the king in 'ऋज्वायताम्' viz a line extended straight After moving in three different ways the cranes were now flying in a straight line When the king saw this line, he indulged in an उत्प्रेक्षा or poetical fancy, which is contained in the second half of the stanza. The straight line of the cranes seemed like a boundary dividing the sky in two parts, as for example a line drawn with chalk would do This is the nature of the fancy, which, however, has not been properly

expressed अम्बरतलस्य विभज्यमाना सीमाम् is equal to अम्बरतलं विभजमाना विभजन्ती वा सीमाम् or अम्बरतलस्य विभाजिका सीमाम् We must suppose that the genitive possesses the sense of the accusative and that विभज्यमाना is inaccurately used for विभजमानाम् or विभजन्तीम् विभज्यमाना is *present participle passive* from वि + भज् भजति—ते to divide But here it does not possess the passive sense Or we may suppose that Bhāsa regards विभज as belonging to the fourth conjugation, according to the maxim 'गणकार्यमनित्यम्' It should be noted that the second half of the stanza contains only the poetical fancy The fact on which this fancy is built viz that the cranes were once more moving in a straight line is left for us to imagine The next speech of the maid, however makes a reference to this straight-extended line of the cranes विभज्यमानाम् can also be explained as विशदीभवन्तीम् becoming distinct The idea then would be : Both the sky and the cranes being of the same colour viz white, it was not possible to make them out as distinct from each other first. But as one looked at them for some time, it became possible to distinguish them by close observation It is only from this point of view that the line of cranes is spoken of as 'विभज्यमानाम् which is [slowly] becoming distinct' This explanation cannot be accepted for two reasons (1) There is no indication to believe that either the Vidūṣaka or the king ever found it difficult to distinguish between the sky and the line of cranes When the Vidūṣaka saw it first, it was moving steadily in the spotless sky Then the king looked at it and saw it assume three new formations There is no suggestion here that either of them felt any difficulty in distinguishing between the two (2) With this meaning of विभज्यमानाम् it would not be easy to understand the propriety of the उत्प्रेक्षा. What could be the meaning of 'the boundary of the sky'? One can understand 'the dividing boundary of the sky' i e the boundary which divides the sky in twain But the simple 'boundary of the sky' has no meaning For the expression in the third line compare 'कृत्वा शरीरपरिणाहसुखप्रवेशं शिक्षाबलेन च बलेन च कर्ममार्गम् । गच्छामि भूमिपरिसर्पणघट्टपार्श्वं **निर्मुच्यमान इव जीर्णतनुर्भुजङ्गः** ॥' चारुदत्त III 5.

IV 2 3—कोकनदानाम् उत्पलानां पुण्डरीकाणां श्वेतकमलानामित्यर्थः या माला सा इव पाण्डुरा अवदाता रमणीया च ताम् । रक्तोत्पलवाची अपि कोकनदशब्दः लक्षणया प्रथमतः उत्पलमात्रं द्योतयति । ततश्च 'पाण्डुर' इति विशेषणसामर्थ्यात् तस्य 'श्वेतकमलम्' इत्यर्थः संपद्यते । As the Vidūṣaka before compared the straight line of flying cranes with the extended arm of Balarāma, in the same way the maid now likens the line of cranes with a row of white lotuses Note that कोकनदम् really means a red lotus Read 'पुण्डरीकं सिताम्भोजमथ **रक्तसरोरुहे** । रक्तोत्पलं **कोकनदम्**' अमर and '**रक्ताब्जे** रक्तकुब्जे च बुधैः **कोकनदं स्मृतम्**'. Here

it must first be understood in the sense of a lotus in general and then owing to the force of the adjective पाण्डुर (white) it would denote a white lotus पाण्डुर white Note 'अवदात सितो गौरो वलक्षो धवलोऽर्जुन । हरिण पाण्डुर पाण्डु ' अमर iv 2 7—तव कारणात् for your sake, out of consideration for you This has reference to the uneasiness that Vāsavadattā had exhibited on a former occasion when she had to face a stranger viz the Vedic student See i 12 4–7 The king and the Vidūsaka were approaching the place where Padmāvatī and Vāsavadattā were sitting Both of them, according to Padmāvatī, were strangers ( परपुरुषौ ) to Vāsavadattā She would not like to be seen by them Therefore Padmāvatī decided to go into the bower of the Mādhavī creeper in order to escape being seen by them Note that Padmāvatī herself must naturally have been very anxious to meet her newly married lord. But she now avoids his sight out of consideration for Vāsavadattā This shows her nobility of mind and her readiness to sacrifice personal happiness for the sake of another The irony of the situation also deserves to be noted Vāsavadattā probably was as eager to see Udayana as Padmāvatī But she is being kept away from him on the ground that he is a stranger and that she would not like to be seen by him ! Truly had the sorrowful queen remarked 'आर्यपुत्रोऽपि नाम परकीय सवृत्त ' i 11 2 9 – तया कुर्वन्ति = उत्थाय माधवीलतामण्डप प्रविशन्ति iv 2 10, 11 — तत्रभवती पद्मावती भवेत्—What happened was this As the king and the Vidūṣaka approached the clusters of Śephālikā creepers, the Vidūsaka observed that flowers had been plucked from them He could easily note this from the flowerless stalks or stems that were visible on the creepers He also evidently knew Padmāvatī's fondness for Śephālikā flowers He, therefore, concluded that Padmāvatī must have been there and must have departed after collecting some Śephālikā flowers. A similar remark occurs below in v 3 4 iv 2 14 – अपचितानि सकलितानि कुसुमानि येभ्य , ते अपचितकुसुमा , तान् शेफालिकाना शेफालिकालतानामित्यर्थ गुच्छका समूहा तान् Note that गुच्छ or गुच्छक means primarily a group. collection or cluster in general Then, the word came to be associated with flowers and meant a bunch and was in such cases usually preceded by the name of the particular flower meant e g अक्ष्णोर्निक्षिपदञ्जनं श्रवणयोस्तापिच्छगुच्छावली मूर्ध्नि श्यामसरोजदाम कुचयो कस्तूरिकापत्रकम् । ' गीतगोविन्द 11 3 Lastly, the word came to mean a bunch of flowers without the name of the flower preceding it Here it has the general sense of a cluster and the expression शेफालिकागुच्छकान् is really a paraphrase of शेफालिकागुल्मकानि, which has occurred in iv 0 42 above iv 2 17—वसन्तकसकीर्तनेन—The mention of the Vidūsaka's name Vasantaka recalled to the mind of

Vāsavadattā the happy days that she had passed in Ujjayinī in the company of Udayana who during his captivity had been appointed her teacher of music At this time as part of Yaugandharāyana's plan to liberate his master, the Vidūṣaka had been introduced in the apartments of Vāsavadattā as a Brāhmana priest and had contributed much to the delight of the Avanti princess by his deformed figure and funny stories All this probably sprang in the mind of Vāsavadattā when the name Vasantaka was mentioned It is not clear why the name Vasantaka was particularly responsible for awakening in Vāsavadattā the memory of her past life in Ujjayinī iv 2 18—अस्मिन्नेव०–The king sees a slab of stone near the cluster of Śephālikā creepers and proposes that they should sit just ( एव ) on that slab and wait for Padmāvatī It should be noted that the king does not seem to attach much importance to the remark of the Vidūṣaka that Padmāvatī must have already gone away from that place Otherwise he would not have made this suggestion of sitting on the slab and waiting for her Or perhaps though he agrees with the Vidūṣaka that the Princess must have come and gone, he expects she would return again and hence makes the above suggestion आसीन *present participle* from आस्—आस्ते to sit प्रतीक्षिष्यावहे *1st person dual second future* of प्रति + ईक्ष्-ईक्षते to wait for. iv 2. 20, 21—उपाविश्योत्थाय–It would appear that though the king made the suggestion to sit on the slab of stone, he did not actually sit there The Vidūṣaka sat down on it and perhaps found that the stone was warm owing to the heat of the season or that the place did not afford adequate protection from the unbearable autumnal heat He, therefore, got up immediately and suggested that they should enter the bower of the Mādhavī creeper The king agreed with him and then they proceeded towards the bower.

The Nātyadarpana of Rāmacandra and Gunacandra ( Gaikwad's Oriental Series ) p 84 quotes a stanza as from the Svapnavāsavadatta of Bhāsa in the following passage ' यथा **भासकृते स्वप्नवासवदत्ते** शेफालिकामण्डपशिलातलानवलोक्य **वत्सराज -पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् । नून काचिदिहासीना मां दृष्ट्वा सहसा नता ( ? गता ) ॥**' This stanza is not found in the present text of the Svapnavāsavadatta It is surmised that the missing stanza belongs to this passage and with some changes in the stage directions and with the word वसन्तक dropped from the king's first speech, the passage is reconstructed as follows

( तथा कुर्वन्ति ) [ Our text iv 2 9 ]

**राजा**—अस्मिन्नेवासीनौ शिलातले पद्मावती प्रतीक्षिष्यावहे ।

**विदूषक**—भो, तह । ( उभावुपविशत )

राजा—( निरूप्य )

पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा नता ( ? गता ) ॥

विदूषक —तत्तहोदी पदुमावदी इह आगच्छिअ णिग्गता भवे ।
राजा—कथ भवान् जानाति
विदूषक —इमाणि अवडदकुसुमाणि सेफालिआगुच्छआणि पेक्खदु दाव भव ।
राजा—अहो विचित्रता कुसुमस्य, वसन्तक ।
वासवदत्ता—(आत्मगतम्) वसन्तअसकित्तणेण अह पुण जाणामि उज्जइणीए वत्तामि त्ति ।
विदूषक —( उत्थाय ) ही ही सरअकाळातिक्खो दु सहो आदवो । [ इत्यादि ]

With reference to this reconstruction of the text what we have to say is this It is not unlikely that the stanza quoted in the Nātyadarpana from the Svapnavāsavadatta belongs to this passage. But the reason, which is usually advanced for such reconstruction, is not correct That reason is this As the text of the Svapnavāsavadatta stands at present, the Vidūsaka's remark ' तत्रभवती पद्मावतीहागत्य निर्गता भवेत् ' is causeless and abrupt and that in order to make it understandable, we must include the stanza in question and reconstruct the text This argument, we urge, is not true We have explained above how the Vidūṣaka came to make this remark From that it would be clear that the remark is neither causeless nor abrupt and that it can be perfectly understood as it stands in the present text It would thus be seen that the reconstruction of the text by the inclusion of the missing stanza is not necessary for making the Vidūṣaka's remark justifiable.

To us it appears that the sentence which is really not easily understandable in the present text of the play is the king's viz वसन्तक, अस्मिन्नेवासीनौ शिलातले पद्मावती प्रतीक्षिष्यावहे When the Vidūsaka has pointed out with reason that Padmāvatī must have come and gone away from there, there is no point in the king's suggestion that they should wait for her on that slab of stone But in the reconstructed text this sentence precedes the Vidūsaka's remark about Padmāvatī's having gone away from that place So there is nothing to object to it there

Another point to note is that in the reconstructed text the word वसन्तक must be dropped from this speech of the king For we know from below that the mention of वसन्तक evokes from Vāsavadattā the remark ' वसन्तकसंकीर्तनेन पुनर्जानामि उज्जयिन्या वर्त इति ' This must naturally be supposed to have happened the first time the king mentions वसन्तक in the hearing of Vāsavadattā All speeches after the stage-direction

(तथा कुर्वन्ति) are heard by Padmāvatī and Vāsavadattā from the Mādhavī bower So the first mention of वसन्तक must occur in the speech of the king immediately preceding Vāsavadattā's remark 'वसन्तकसकीर्तनेन etc' That is why we urge that वसन्तक must be dropped from the king's first speech in the reconstructed text

iv 2 27—आकुलम् disturbed, confused, out of joint. Padmāvatī and Vāsavadattā have entered the Mādhavī bower in order to escape being seen by the king When now the Vidūṣaka proposes to the king that they should go into that same bower to escape from the heat of the season, he naturally causes disturbance to, or spoils, the plan of Padmāvatī That is why she remarks that the Vidūṣaka is desirous of putting everything out of joint. कर्तुकाम —It should be noted that the Vidūṣaka has no idea that Padmāvatī has resorted to the Mādhavī bower for a certain purpose So properly he cannot be accused of *being desirous* of making a mess of everything However, Padmāvatī attributes to him that desire purely in a fit of petulance iv 2 29—परिनिलीना परितः स्थिता मधुकरा यस्या सा मधुकरपरिनिलीना on which bees have settled or are sitting all round The word परिनिलीन is put after मधुकर in this compound in accordance with the वार्तिक 'जातिकाल-सुखादिभ्य परा निष्ठा वाच्या', which means that when a past passive participle is compounded with a word signifying genus and time and the word सुख, it is optionally used after such words परिनिलीन is *p p p.* from परि + नि + ली-लीयते to rest on अवलम्बते असौ अवलम्बा (hanging or pendent) अवलम्बा चासौ लता च अवलम्बलता। At the entrance of the bower hung a creeper on which bees were perching The maid proposed to shake (अवधूय *gerund* from अव+धू धूनोति to shake) this creeper and raise the bees, which, she expected, would prevent the king from entering the bower अवलम्बलता may also be dissolved as अवलम्बभूता आश्रय-भूता लता (मध्यमपदलोपी) This would mean a creeper which had become the support of the bees that were settling on it, or of other creepers which were resting thereon This explanation is not satisfactory because we miss herein the idea of the creeper hanging down near the entrance of the bower iv 2 36 — दास्या पुत्रै by the sons of whores, whore–sons, bastards This is a genitive aluk compound and a term of abuse. The bees were not really the sons of whores But they were so called by way of abuse The form दासीपुत्रै is also available in the same sense. For, the genitive retains its termination *optionally* when it is followed by पुत्र and reproach or censure is meant, according to 'पुत्रेऽन्यतरस्याम्' पा. 6. 3. 22 (षष्ठ्या पुत्रे परे लुग्वा निन्दायाम्। **दास्या पुत्र**, दासीपुत्र। निन्दाया किम्। ब्राह्मणी-पुत्र। सि. कौ.) But when the sense is the son of a regular whore दासीपुत्र

alone is available. Compare the parallel Marāthī word 'राडलेक' as a term of abuse It is interesting to note how दासी came to mean a whore or prostitute. दासी originally means a female slave. During the prevalence of slavery the bodies of the slaves were at the complete disposal of their masters and the slaves could be bought and sold When a female slave passed from master to master, her virtue was at the disposal of them all. Thus दासी came to mean a woman of questionable virtue, hence, a whore or prostitude On the abolition of slavery दासी signified merely a female servant. iv. 2. 37—पीडित (*p. p. p.* from पीड्-पीडयति-ते) troubled or harassed. When the maid shook the pendent creeper on which bees had settled, they rose up and began to hover round the Vidūsaka who was leading the king to the Mādhavī bower That is why, he says he is harassed by the bees It is a characteristic of the bees to hover round the head of whomsoever disturbs them We remember in the first Act of the Śākuntala a bee hovers round the face of Śakuntalā, when it is disturbed by the watering of the trees iv. 2 38—मा मा भवान् एवम्—After this supply some such word as करोतु or निवारयतु. These words are said with reference to some action on the part of the Vidūṣaka intended to drive the bees away. Some such stage-direction as (निवारयितुमिच्छति) is, therefore, necessary after the Vidūṣaka's speech ending with 'पीडितोऽस्मि'. We have had occasion to note before that Bhāsa does not sometimes give necessary stage-directions मधुकराणां मधुकरेभ्यो वा संत्रास the frightening or disturbing of the bees The king believes that the bees have been disturbed and hence raised on account of the noise of their approaching foot-steps He, therefore, wants to avoid causing them any further disturbance.

**Stanza 3** Construe —मधुमदकला· मदनार्ताभि प्रियाभि· उपगूढा मधुकरा पादन्यास-विषण्णा· [सन्त] वयमिव कान्ताविमुक्ता स्यु·। (आर्या)

In this stanza the king gives the reason why he does not want the bees to be disturbed. The bees were sitting there on the creeper, closely embraced by their beloveds If the king and the Vidūṣaka were to go near them, they would be disturbed by their footsteps and would have to fly up. This would mean the separation of the bees from their sweet-hearts. And the king wanted to avoid causing such separation to any one. For, he knew how painful separation from one's beloved was. It should be noted that the reason which the king assigns for not disturbing the bees is purely subjective. It is the reflection of his own mind. When we are struck by a calamity, our mind becomes soft

and sympathetic on account of that stroke We then wish that no such calamity might befall any one else That was what happened in the case of Udayana. मधुनः पुष्परसस्य मदेन क्षीवितया, मधुजनितानन्दातिशयेनेत्यर्थः। कल मधुरम् अस्फुट च गुञ्जन्त ( 'ध्वनौ तु मधुरास्फुटे । कल ' अमर ) humming in a sweet and indistinct manner मदेन आर्ता पीडिता. ताभि. उपगूढा (*p p p* from उप + गुह्-गूहति—ते ) embraced These two adjectives show that the bees were fortunate in having the two great sources of intense joy to men in this world viz drink and the embrace of loving beloveds पादानाम् आवयो चरणाना न्यासै भूमौ स्थापनैः विषण्णा. पीडिता . विषण्ण is *p p p* from वि + सद्-सीदति to be sorrowful वयमिव०—It should be noted that though Udayana has now married again, his marriage has by no means been able to make him forget his first wife Vāsavadattā He is still smarting under the grief of separation from his beloved, as is shown by the expression वयमिव कान्ताविप्रयुक्ताः

iv. 3. 1—इहैव just here i e at the entrance of the Mādhavī bower, without going any further. आसिष्यावहे is 1st person dual, Second Future of आस् आस्ते to sit. iv 3 4—रुद्धा (*p p p.* from रुध् रुणद्धि-रुन्द्धे to obstruct ) stopped, imprisoned As the king and the Vidūṣaka had taken their seats at the entrance of the Mādhavī bower, Padmāvatī and her party could not go out and were, therefore, as good as imprisoned in the bower Apparently the bower had no other exit. iv. 3 5—दिष्ट्या उपविष्ट —Padmāvatī is glad to note that the king has taken his seat This means that the device of the maid to keep him off has succeeded. iv 3 7—प्रकृतौ ( in the normal state ) तिष्ठति तत् प्रकृतिस्थम् । प्रकृतिस्थं शरीर यस्य स This sentence of Vāsavadattā contains a delightful touch It is very characteristic of a loving wife. Vāsavadattā had heard from the Brahmacārin a pathetic account of the unbearable grief in which Udayana was thrown on her reported death in the fire at Lāvānaka She must have been wondering all this while how Udayana was doing. She now sees him for the first time after their separation at Lāvānaka and is glad to find ( दिष्ट्या ) that he has regained his normal physical health Tears of joy arise in her eyes at seeing her lord after such a long time and at seeing him in normal state of health. iv 3. 8—अश्रूणा पातिन, पतनाभिमुखे अश्रुभि इत्यर्थ सहिता साश्रुपाता possessed of the fall of tears i e full of tears about to fall iv 3.11—अविनय immodesty, violence, then violent movements. काशकुसुमाना रेणुः पराग ( pollen ) तेन One peculiarity of Vāsavadattā's character is that she is so resourceful and ready-witted We have seen this peculiarity before Here is one more illustration of the same When the maid directed the attention of Padmāvatī to the tears that had arisen in

Vāsavadattā's eyes, Vāsavadattā had to account for them in some way The real cause of her tears could of course not be disclosed She, therefore, pretended that the pollen of Kāśa flowers, which had been tossed about by the violent movements of the bees, had found its way into her eyes and had made them water. iv 3 13—युज्यते—Padmāvatī is rather a simple-minded girl She is readily satisfied with the excuses that Vāsavadattā offers to extricate herself from awkard situations in which her emotional temperament lands her iv. 3. 17—छन्दत.= छन्देन or छन्दात् at your pleasure. Supply पृच्छ after this iv 3 20—बहुमानसकटे—This is a very compressed expression Explain it as बहुमानप्रख्यापकं संकट बहुमानसकटं ( मध्यमपदलोपी समास ) तस्मिन् in a difficulty or in an awkward situation wherein I have to declare my high esteem ( बहुमान ) for one or the other of these two ladies बहुमानसंकटम् can also be explained as बहुमानजनितं सकटम् difficulty arising from my equally high regard for both Vāsavadattā and Padmāvatī. This explanation is unsatisfactory, because it does not represent the truth, as we know from the king's declaration in stanza 4 below A third way to explain बहुमानसकटम् is बहु मान प्रमाणं यस्य, ईदृश च तत् सकट च a difficulty of great measure. The unnaturalness and artificiality of this explanation stand self-condemned Besides it would make the adjective महति pleonastic iv 3. 21—यादृशे—This is colloquial for कीदृशे. Padmāvatī's remark shows her affectionate sympathy for the king It is very awkward for a man who has married a second time to have to answer a question of this kind iv. 3. 23—अहमपि च मन्दभाग्या—Supply after this ' यादृशे [ =कीदृशे ] संकटे निक्षिप्तास्मि ' Vāsavadattā thinks she is also thrown in a great difficulty owing to the Vidūṣaka's awkward question If the king were to declare that he now loved Padmāvatī more than he did Vāsavadattā then, it would be a great shock to her For, what happens many a time in the world is that though we may be suspecting for valid reasons that a certain state of affairs exists, it gives us great pain when that same state of affairs is made known to us in so many words In the present case Vāsavadattā's fears were of course unfounded iv 3 25—स्वैरम् freely, without any restraint As a practical man the Vidūṣaka points out to the king that whatever may be his answer to the question that is put to him, it is not going to bring on him the wrath of either of the two ladies concerned For, Vāsavadattā is dead ( उपरता = मृता ) and the king need not fear her anger any more Padmāvatī is not present and even if the king were to declare that he loves Vāsavadattā more than her, she was not likely to know this So the king should feel no

scruples in unreservedly answering the Vidūsaka's question iv 3. 26—भवान् तु मुखर —तु here has the sense of 'for' मुखर means literally one who has a mouth ( मुखमस्ति अस्य । मत्वर्थीयो रप्रत्यय ), then one who talks much, one who has no control over his tongue ( अबद्धमुख ), talkative, loquacious This short sentence is so full of suggestions The king refuses to declare his mind, because the Vidūsaka is a talkative fellow The king is, therefore, afraid that the Vidūsaka may communicate his reply to Padmāvatī This clearly shows that the reply is going to be unfavourable to Padmāvatī. For, had it been favourable to her and unfavourable to Vāsavadattā, there was no reason why the king should have been afraid of the Vidūṣaka's talkativeness In this case there was no objection to Padmāvatī's knowing the king's mind and as Vāsavadattā was dead, no amount of talkativeness on the Vidūṣaka's part was likely to convey the king's reply to her and bring on him her wrath Thus the sentence 'भवास्तु मुखर' really contains the answer to the question which the Vidūsaka has put to the king Padmāvatī understands the real meaning of the king's words and remarks 'एतावता भणितमार्यपुत्रेण [ यद् भणितुमभिप्रेतमासीत् ]'. iv 3 29—सत्येन शपामि— Words signifying swearing' govern the instrumental of that in whose name the oath is taken For this expression compare 'शपामि सत्येन भय च जाने ज्ञातु तदिच्छामि भवत्समीपे ।' मध्यमव्यायोग 1. 41 संदष्ट *p p p.* of सम् + दश् दशति to bite. Biting the tongue is symbolical of restraining it The Vidūsaka assures the king that he would keep his tongue under control and would not carry any tales to Padmāvatī iv 3 33—पुर भाग पुरोभाग । स अस्ति अस्य असौ पुरोभागी । तस्य भाव पुरोभागिता पुरोभागिन् literally means one whose share is [ always ] in front; who always pushes himself forward, one who is meddlesome and fault-finding; one who is persistent and importunate. Note 'द्वौवैकदृक् पुरोभागी' अमर The expression पुरोभागी is unnecessarily clumsy The same sense can be had by पुर भाग यस्य स पुरोभाग पुरोभागिन् thus offends against the rule 'न कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चेत् तदर्थप्रतिपत्तिकर ।' एतावता refers to the king's words 'भवास्तु मुखर' and 'नोत्सहे वक्तुम्' These words, as Padmāvatī suggests, are clear enough They show that Udayana loves Vāsavadattā more than Padmāvatī But he is afraid to declare this to the Vidūṣaka for fear that he might divulge it to Padmāvatī in his loquacity and unnecessarily cause her pain and bring on him her wrath iv 3. 36—रुद्धोऽत्र भवान्–As the Vidūṣaka says this, he must get up and stand before the king with hands out-stretched so as to intimate to him that he would not be allowed to move even a step from the slab of stone on which he was sitting Some such stage-direction as 'उत्थाय हस्तौ प्रसार्य

राज्ञ पुरतस्तिष्ठति ' is necessary here But we have noted before Bhāsa's neglect to give necessary stage-directions iv 3. 39—तेन हि पश्यामस्तावत्— This sentence shows the king's determination not to submit to force or intimidation iv 3. 41—वयस्यभावेन शापितोऽसि — Having failed to intimidate the king into making a confession of his heart, the Vidūsaka now conjures him by their friendship This appeal to friendship is irresistible and the king, being helpless ( का गति ), makes the required declaration in the next stanza So here is a case of love succeeding where force fails

**Stanza 4** CONSTRUE —यदि अपि रूपशीलमाधुर्यैं पद्मावती मम बहु मता, तु [=तथापि ] [ सा ] मे वासवदत्ताबद्ध मन तावत् न हरति । ( आर्या )

It must be noted that Bhāsa shows uncommon skill in describing the condition of the king's mind in this stanza It is, indeed, a difficult task to define accurately the feelings of a man, who is placed in circumstances such as those in which Udayana finds himself We have already seen the king describing the embarrassing condition of his mind in stanza 1 above Here he describes practically the same phenomenon, but in different language He admits that he highly values Padmāvatī's beauty, character and sweetness. These feminine virtues are enough to excite the love of any man and they have certainly created love for Padmāvatī in Udayana's mind. Vide stanza 1 above But at the same time Udayana's mind is far too firmly fixed on Vāsavadattā ( वासवदत्ताबद्धं वासवदत्ताया निगडितमित्यर्थ ) to be easily shaken by this new love. What all this means is that though Padmāvatī has captured Udayana's mind, she has not been able to dislodge Vāsavadattā, who has been firmly enthroned there मे बहु मता—When past passive participles ending in त are used in the sense of the present tense, they govern the genitive of the agent of the action denoted by them, according to ' क्तस्य च वर्तमाने ' पा. 2 3. 67 ( वर्तमानार्थस्य क्तस्य योगे षष्ठी स्यात् । .. राज्ञा मतो बुद्धः पूजितो वा । सि. कौ ). तावत् so much This is really the most important word in this stanza It suggests that Padmāvatī has no doubt captured Udayana's mind to a certain extent, but she has not captured it so much as to sever it from Vāsavadattā to whom it is tied.

iv. 4 2, 3—वेतनम् wages or reward. परिखेदं refers to the suffering, both physical and mental, that Vāsavadattā has undergone Vāsavadattā is naturally pleased to hear that Udayana still retains for her his former love, which is even greater than his new love for Padmāvatī. This declaration, she thinks, is a sufficient reward for all her sufferings. As she has been able to obtain the knowledge of the

king's constant love for her on account of her incognito residence ( अज्ञातवास ), she remarks that such residence has turned out in her case to be full of advantages ( बहुगुण ) iv. 4 4—न दाक्षिण्यं यस्य स not possessed of courtesy, chivalry or gallantry. What the maid means is Having married Padmāvatī, it is improper on the part of the king to declare so openly that he loves his dead wife Vāsavadattā more than he does her. This shows that he does not possess even common courtesy or chivalry iv 4 7—सदाक्षिण्य एव–Padmāvatī does not like Udayana to be charged with discourtesy She points out that the king is certainly possessed of courtesy in so far as even after his second marriage ( इदानीमपि ) he remembers the virtues of his first wife Vāsavadattā It should be noted that the word दाक्षिण्य is used by the maid and Padmāvatī in two different connections In the maid's ' अदाक्षिण्य ' दाक्षिण्य means courtesy towards Padmāvatī While in Padmāvatī's 'सदाक्षिण्य.' दाक्षिण्य signifies courtesy towards Vāsavadattā. It should also be remembered that दाक्षिण्य has a special sense in Sanskrit erotic poetry It means courtesy or chivalry, which a lover shows towards his beloved, whom he no longer loves For this sense of the word vide ' निषिञ्चन् माधवीमेता लतां कौन्दी च नर्तयन्। स्नेहदाक्षिण्ययो-र्योगात् कामीव प्रतिभाति मे ॥ ' विक्रमोर्वशीय ii 4, ' अयि मुग्धे, अन्यसक्रान्तप्रेमाणो नागरिका आवि[क] दक्षिणा भवन्ति। ' Ibid iii 13 2, 3 It is not likely that the word दाक्षिण्य has been used here in this technical sense iv 4 9—अभिजन means birth, then, noble birth ( प्रशस्त अभिजन ) Padmāvatī has been listening to all this dialogue between the king and the Vidūṣaka, from which she comes to know that Udayana still loves his supposedly dead wife more than her But she nowhere displays even the slightest jealousy about Vāsavadattā. On the contrary she defends Udayana against the charge of discourtesy levelled by the maid All this is an indication of the nobility of her mind and the liberality of her views Vāsavadattā appreciates these and pays her a compliment that her words are worthy of her noble birth This means that a nobly–born person like Padmāvatī would not stoop so low as to entertain a base sentiment like jealousy. But a critic may remark that this utter lack of jealousy on the part of Padmāvatī is unwomanly. For, it is difficult to find a woman, who would keep her mind unagitated under these circumstances. iv 4 13—वसन्तक संवृत्त —This means the king is also going the way of the Vidūṣaka in asking a similar question iv. 4. 15—विप्रलपितम् raving or prattling The Vidūṣaka means· What is the use of my giving out my opinion regarding the comparative goodness of the two ladies ? Who would care for it ? It would be as

useless as the raving of a madman I would, therefore, say in a non-committal manner that both the ladies are much prized by me iv 4 16—वैधेय a fool Note 'अज्ञे मूढयथाजातमूर्खवैधेयबालिशा' अमर The word is explained as 'विधेय विधान तस्य अयम् अधिकारी' one who is fit for what is to be enjoined i. e for an order, one who does not know his duties and requires to be commanded for them, hence, a foolish person, a blockhead iv 4. 20—महान् च असौ ब्राह्मणश्च महाब्राह्मण a great Brāhmana The king uses this epithet in order to humour the Vidūsaka Note that महत् is changed to महा, when it forms the first member of a Karmadhāraya or a Bahuvrīhi compound, or when it is followed by the termination जातीय, according to 'आन्महत समानाधिकरण-जातीययो' पा. 6 3 46 ( महत आकारोऽन्तादेश स्यात् समानाधिकरणे उत्तरपदे जातीये च परे। महाब्रह्म , महाब्रह्मा। महादेव । महाजातीय । समानाधिकरणे किम्। महत सेवा महत्सेवा। नि कौ.) By means of विपरीतलक्षणा the word महाब्राह्मण indicates a low or contemptible Brāhmana Note 'शङ्के तैले तथा मासे वैद्ये ज्योतिषिके द्विजे। यात्राया पथि निद्राया महच्छब्दो न दीयते॥' Though the king does not intend to convey this sense, we feel sure, from the way the Vidūṣaka answers the king's question, that he richly deserves the epithet 'contemptible Brāhmana'. iv 4 24—इदानी शृणोतु भवान्—The Vidūṣaka now begins his reply It should be noted that this Brāhmana chap is a believer in the doctrine of worshipping the rising sun Vāsavadattā is dead. So no purpose can now be served by praising her. He, therefore, begins by paying a general compliment to her Then, he proceeds to praise Padmāvatī by means of adjectives which are intended to distinguish her by contrast from Vāsavadattā. Thus, when he says that Padmāvatī is तरुणी, दर्शनीया, अकोपना, अनहकारा, मधुरवाक् and सदाक्षिण्या, he suggests that Vāsavadattā was प्रौढा, अदर्शनिया, कोपना, साहंकारा, अमधुरवाक् and अदाक्षिण्या Further, the great virtue, which the gluttonous Brāhmana admires in Padmāvatī, is that she feeds him with a delicious meal There is no doubt that the Vidūṣaka's speech is intended to create laughter But at the same time we cannot get away from the fact that it lays bare the jester's despicable character The Vidūṣaka knows full well what feelings the king has for Vāsavadattā. Yet he refers to her, albeit indirectly, in the most unchivalrous way. He does not seem to know even the ordinary common-sense rule viz. *De mortuis nil nisi bonum*. iv 4. 29—एतत् refers in a general way to all that the Vidūṣaka has suggested about Vāsavadattā in his speech. Vāsavadattā asks him to beware of it She would have her loving revenge some time in the future when a proper opportunity would arise. This speech is naturally स्वगत and the Vidūṣaka is not in any way

affected thereby But it clearly shows the mischievous nature of the Vidūṣaka's speech and the fact that Vāsavadattā fully understands it. iv 4 30—भवतु०—This speech shows the king also understands the insinuations of the Vidūṣaka's words, but he takes the whole matter sportingly and in the same spirit threatens to report it to Vāsavadattā. iv 4 32—अविधा०—This speech reveals the alarm which the king's threat causes to the Vidūṣaka If Vāsavadattā were alive and his words were reported to her, he was sure to get it in the neck. That is why he hastens to assure the king that Vāsavadattā is dead long ago.

**Stanza 5** CONSTRUE·—त्वया अनेन परिहासेन मे मन. व्याक्षिप्तम् [आसीत्]। तत· इयं वाणी पूर्वाभ्यासेन [मे वदनात्] तथा एव निस्सृता। (अनुष्टुप्)

The whole conversation was a huge joke, really For a moment it made the king forget that Vāsavadattā was dead Whenever during Vāsavadattā's life-time, the Vidūṣaka said anything against her, the king threatened to report it to her. He did the same thing now But when the Vidūṣaka's words brought the fact of Vāsavadattā's death to his notice, he felt grieved or dejected (सविषादम्) व्याक्षिप्त (*p p p* from वि + आ + क्षिप्-क्षिपति) distracted, diverted from the present time. इय वाणी refers to the king's words 'सर्वमेतत् कथयिष्ये देव्यै वासवदत्तायै'. पूर्वाभ्यास· refers to the king's former habit of threatening the Vidūṣaka with reporting his offending words to Vāsavadattā. तथैव exactly in that manner i e. as before or as in the past

iv 5 1, 2—युज्यते इति योग· विभाग इत्यर्थ कथाया योग· a piece or part of the story or conversation नृशसेन = दुष्टबुद्धिना विदूषकेण विसंवादितः is *p p p.* of विसंवादयति, which is the causal of वि + सं + वद्-वदति and means made to disagree, subjected to disharmony, spoiled, marred, destroyed Padmāvatī was apparently enjoying the jocular conversation that was going on between the king and the Vidūṣaka. She, therefore, felt irritated that the Vidūṣaka should have put an end to it by reminding the king that Vāsavadattā had died long ago. कथायोग may also mean a part of the narrative i e an episode or an incident नृशसेन in this case should be interpreted as निर्दयेन विधिना What Padmāvatī means is that a charming episode has now been spoiled or frustrated by cruel destiny. If the king had been able to report this matter to Vāsavadattā, a charming situation would have arisen between her and the Vidūṣaka. But that has now been spoiled by cruel fate, since it brought about the death of Vāsavadattā. Compare for the expression 'रमणीय· खलु अवधि-र्विधिना विसंवादित ।' शाकुन्तल vi. 16 2, 3 iv. 5 4, 5—प्रियं नाम०—Vāsavadattā

is exceedingly pleased with the many flattering words, which the king has uttered with reference to her during this scene They indicate his sincere affection for her These words possess special significance, because they are spoken by the king in what to him is Vāsavadattā's absence ( अप्रत्यक्षम् ) For, the real opinion, which people form about a person, is known from what they say about him or her in his or her absence Compare ' सौहार्दस्वर्णरेखाणामुच्चावचभिदाज्ञषाम् । परोक्षमिति कोऽप्यस्ति परीक्षानिकषोपल ॥' सुभाषितरत्नभाण्डागार p 174, st 658 'ईदृश वचनम्' must be taken to refer in a general way to all the words of the king during this scene, which are indicative of his great and abiding affection for Vāsavadattā For, the king's speech, which immediately precedes this remark of Vāsavadattā, does not contain anything specially pleasing to her. iv 5 7—अनतिक्रमणीयो हि विधि fate cannot, indeed, be transgressed i e what is destined to happen will happen, whether we wish it or not Therefore, it is no use getting depressed by such occurrences This is an expression of the usual fatalistic view based on the doctrine of karman, which says that what is going to happen to us in our present lives has already been pre-settled by the actions that we have performed in our past existences and can never be prevented or changed ईदृशामिदानीमेतत्— This sentence continues the idea of the preceding viz the necessity of submitting to the inexorable working of fate It corresponds to the Marāthī ' असें [ च ] आता हे [ चालायच ] ! ' एतत् refers to the present condition brought on by fate ( विधिना विहितमवस्थान्तरम् ). ईदृशम् refers to the nature of the new condition such as its being full of misery ( दुःखपूर्णम् ). The idea is the new condition, created by fate on account of the death of Vāsavadattā, is painful and will continue to be such We cannot help it. We must, therefore, submit to it quietly iv 5 2—अवस्था = मदीया दशाम्. What the king means is that the Vidūsaka is unable to understand the intensity of his grief. That is why he is glibly offering him the hackneyed consolation.

**Stanza 6** CONSTURE —चद्धमूल अनुराग दुःखं त्यक्तुं [ शक्य ] । [ तमनुरागं ] स्मृत्वा स्मृत्वा दुःखं नवत्व याति । एषा तु यात्रा यद् इह बाष्पं विमुच्य प्राप्तानृण्या बुद्धि प्रसादं याति । ( शालिनी )

The Vidūṣaka advises the king to take courage (धारयतु धारयतु भवान् ) and not to give vent to grief, as he had done in his speech on p 46 and as is shown by the stage-direction ' सविषादम् '. Against this the king points out in this stanza how difficult it is to abandon i. e. forget deep-rooted love, such as he has for Vāsavadattā, and how natural it is for people to be moved to tears every time such love is

remembered and the grief is renewed बद्धानि रचितानि भूमौ गाढ निखातानि इत्यर्थ मूलानि यस्य whose roots are formed i e are planted deep in the ground, hence, deep-rooted The metaphor here is taken from the planting of a tree When a tree sends its roots deep in the ground it is difficult to uproot it In conformity with this metaphor one expects उद्धर्तुम् for त्यक्तुम् अनुराग refers to the king's love for Vāsavadattā ( वासवदत्ताविषयक प्रेम ), which was deep-rooted दु खम् is an adverb modifying त्यक्तुम् Supply शक्य after this As we pointed out before ( p 118 *supra* ) an infinitive is never used as a subject in Sanskrit. Hence the construction of दु खम् as a predicative adjective for त्यक्तुम्, as ' अनुराग त्यक्तु दु खम् to abandon love is painful ', is impossible Therefore, दु खम् must be understood as an adverb and शक्य must be supplied to complete the sentence The first line can also be explained as ' दु ख वासवदत्तानिधनजा व्यथा त्यक्तु दूरीकर्तुम् अनुराग पद्मावतीविषयक प्रेम बद्धमूल दृढ [ मया कृत इत्यर्थ ] '। This means Udayana married and cultivated a deep-rooted affection for Padmāvatī in order that he may get rid of the pain caused to him by Vāsavadattā's death This explanation is unsatisfactory for three reasons (1) The topic at present is the king's affection for Vāsavadattā and how he finds it difficult, if not impossible, to take consolation. It is, therefore, improper that he should here refer to his second marriage as having been undertaken for the specific purpose of getting rid of the grief caused by Vāsavadattā's death This would look exceedingly prosaic and unsentimental and Udayana is known to be very sensitive and sentimental ( 2 ) As a matter of fact the marriage was arranged for a political reason and not for the reason which this explanation assigns to it ( 3 ) To give such a reason for a second marriage is really to confess that one did not care much for the first wife and that what one really cares for most is one's own happiness By such reason a man can justify not only his second marriage, but a third, fourth or even nth marriage यात्रा ( from या to go and the suffix त्रन् ) means going. way, custom, here the way of the world or life. Note ' यात्रा तु यापनोपाये **गतौ** देवार्चनोत्सवे' विश्व प्राप्तम् अनृण्य मृतप्रियजनविषयक ऋणाभाव यया The idea is We owe a debt of love to our relatives that have departed this life When we shed tears for them, we discharge this debt The mind then attains tranquility or calmness ( प्रसाद ) This is the way of the world ( यात्रा ) For this meaning of यात्रा compare ' यावदयं ससारस्तावत् प्रसिद्धा एवेय **लोकयात्रा** यत् पुत्रैपितरो लोकद्वयेऽप्यनुवर्तनीया इति ' वेणीसंहार III, ' एषोदिता **लोकयात्रा** नित्य स्त्रीपुसयोः शुभा ' मनुस्मृति IX. 25, where कुल्लूकभट्ट paraphrases लोकयात्रा by लोकाचार यात्रा also means visiting holy places With this meaning the idea would be Just as people discharge their debt to ancestors ( पितृ ऋणम् ) by going

to holy places and performing śrāddha there even so a man discharges his debt of love to departed relatives by shedding tears It will be seen that this interpretation is exceedingly far-fetched and seems to proceed from failure to understand the other meaning of यात्रा For the inevitability and desirability of shedding tears on such occasions read 'पूरोत्पीडे तडागस्य परीवाह प्रतिक्रिया । शोकक्षोभे च हृदय प्रलापैरेव धार्यते ॥' उत्तररामचरित III 29 स्मृत्वा स्मृत्वा—The use of the gerund here is grammatically inaccurate For, as we saw before (p 156 above) the indeclinable past participle or gerund is used to denote the prior of two actions that have the same agent Here स्मृत्वा and याति possess two different agents The agent of the action of remembering is the king or अहम् and the subject of याति is दु:खम् Therefore, the use of स्मृत्वा is grammatically objectionable The objection can be removed by supplying some such word as स्थितस्य, thus [तमनुराग] स्मृत्वा स्मृत्व [स्थितस्य मे] दु ख नवत्व याति. Here the subject of the two actions स्मरण and स्थिति is the same viz अहम् Therefore, a gerund can legitimately be used to denote the prior action स्मरण. Similarly, in the second half the use of विमुच्य is open to the same objection. For, the subject of विमुच्य is जन and that of याति is बुद्धि Here also we can remove the objection by adopting a similar device, thus: बाष्प विमुच्य [स्थितस्य जनस्य] बुद्धि. प्रसादं याति

IV 6 2—अश्रुपातेन पतद्भि अश्रुभिः इत्यर्थ. क्लिन्नम् आर्द्रम् wet with the fall of tears i e with tears that are falling क्लिन्न is *p. p. p.* from क्लिद् क्लिद्यति to become wet In the translation instead of 'your highness' read 'his highness', which is the correct rendering of तत्रभवत. This speech is not directly addressed to the king, as is shown by the Vidūṣaka's use of 'तत्रभवत' He would otherwise have used 'अत्रभवत' The speech is more or less a soliloquy But it cannot be regarded as a proper स्वगत speech, because there is nothing in it which the Vidūṣaka would not desire the king to hear What happened was this. At the close of stanza 6 the king is moved to tears He, therefore, covers his eyes with his handkerchief The Vidūṣaka then makes this remark more to himself than to the king and goes out to fetch some water for the king to wash his face IV 6 4—बाष्पै आकुलं व्याप्तं च पटेन अन्तरितम् आच्छादितं च occupied or filled with tears and covered or screened with a piece of cloth i e a handkerchief. Note that the situation here has been skilfully managed by the poet. As the king covers his eyes with a handkerchief, the Vidūṣaka goes out to bring some water This leaves the king alone at the entrance of the bower His eyes are still screened by a kerchief and he is,

therefore, unable to see what passes around him This affords an opportunity to Vāsavadattā to slip out iv 6 6, 7—उत्कण्ठित भर्तारम्०—Vāsavadattā rightly points out to Padmāvatī that it is not proper for her to go away, leaving her husband in that distressed condition In doing this she must also have been actuated by her concern for the king For, she expects that the presence of Padmāvatī would lessen the king's sorrow iv 6. 10–कि नु खलु प्रविशामि–The use of प्रविशामि here is inappropriate Padmāvatī wants to go out of the bower, not to enter it or any other place She should have said निर्गच्छामि or निष्क्रामामि. Similarly Vāsavadattā's next speech should have निर्गच्छ or निष्क्राम instead of प्रविश As the text stands, explain प्रविशामि as आर्यपुत्रस्य दर्शनपथ प्रविशामि. iv 6 12 — नलिनीपत्रेण जल गृहीत्वा—This is a bad stage-direction As it is, it would mean that the Vidūṣaka enters on the stage and takes some water in the leaf of a lotus–plant But this is not what is supposed actually to happen The Vidūṣaka brings water in a lotus-plant leaf from somewhere away from the stage The proper stage-direction would, therefore, be '(गृहीतनलिनीपत्रजल प्रविश्य)' iv 6 13—एषा तत्रभवती पद्मावती–The Vidūṣaka is surprised to see Padmāvatī there and this sentence is suggestive of that feeling iv. 5 14–किमेतत्—By the word एतत् Padmāvatī refers in a general way to the whole situation viz the king's shedding tears and the Vidūṣaka's bringing water in a lotus–plant leaf iv. 6 15—एतदिदम् । इदमेतत्—The repetition of these pronouns without the substantives to which they are supposed to refer shows the confusion in which the king is thrown at the sight of Padmāvatī The two pronouns apparently refer to the lotus–plant leaf and the water Note that the pronoun इदम् refers to a thing which is near, एतद् to one which is nearer still, अदस् to one which though in view is at a distance and तत् to one which is not present. Read 'इदमस्तु संनिकृष्टं समीपतरवर्ति चैतदो रूपम् । अदसस्तु विप्रकृष्टं तादिति परोक्षे विजानीयात्।।' iv 6 18—वातनीतेन—Though the Vidūṣaka is off his feet a little at the sudden appearance of Padmāvatī, he quickly recovers himself and accounts for the king's tears and his fetching of water by resorting to the same pollen of Kāśa flowers that has been of use to Vāsavadattā for a similar purpose before. iv 6 23—अहो, सदाक्षिण्यस्य०—This remark of Padmāvatī shows her magnanimous mind Instead of getting annoyed at the blunt falsehood which the Vidūṣaka has told her, she admires the motive from which the falsehood sprang. The remark also reveals Bhāsa's close observation of the world. For, very often we can judge the character of the masters by the way in which their servants behave with others. iv. 6 23--इद मुखोदकम्—This shows that

Padmāvatī must have taken the water from the Vidūṣaka, when he said 'तद् गृह्यतु भवतीद मुखोदकम्'. Some such stage-direction as 'उदक गृहीत्वा' or simply 'गृहीत्वा' should, therefore, have been given before 'आत्मगतम्'. But we have seen before that sometimes Bhāsa does not give necessary stage directions iv 6 25—अपवार्य, otherwise called अपवारितम्, is a stage-direction, which means that the speech which follows is intended for some particular character on the stage and that the other characters on the stage are not supposed to hear it For definition vide Appendix C Thus though the words 'वसन्तक किमिदम्' are uttered by the king loudly enough to be heard by all the audience, Padmāvatī and the maid are not supposed to hear them iv. 6 26—एवमिव—It should be noted that what the Vidūṣaka says to the king in his ear is not the words 'एवमिव' uttered loudly enough for all the audience to hear What 'एवमिव' stands for is that when the Vidūṣaka takes his mouth near the king's ear, he gesticulates saying something by merely moving his lips, or actually says something in an inaudible manner, so that the audience understands that something is being said, but does not hear what actually that something is As a matter of fact the audience knows from the context what the Vidūṣaka must be saying to the king The Vidūṣaka is evidently posting the king properly regarding the excuse he has offered to Padmāvatī with reference to the king's tears and his bringing of water. The device '(कर्णे) एवमिव' is often used in dramas in order to avoid the repetition of what has already been said before, or to prevent the audience from knowing something just then, something which it will know in due course later on Note that this speech of the Vidūṣaka (iv 6 26) as well as the words 'साधु वसन्तक, साधु' from the king's next speech must be preceded by 'अपवार्य', because Padmāvatī and her maid are not supposed to take cognizance of them Similarly, the king's next words 'पद्मावति, आस्यताम्' must have 'प्रकाशम्' before them. आचम्य having sipped water This refers to the king's washing his eyes and face with water Tears are supposed to bring some sort of impurity to a man So आचमनम् or sipping water is necessary after tears. Compare 'भो आचार्य, अश्रुपातोच्छिष्टस्य क्रियता शौचम्।' पञ्चरात्र 1. Manu (5. 135) mentions tears as one of the twelve bodily impurities iv 6. 28—यद् = यथा

**Stanza 7** Construe —शरच्छशाङ्कगौरेण वाताविद्धेन काशपुष्पलवेन, [हे] भामिनि, इद मम मुख साश्रुपात [वर्तते]। (अनुष्टुप्)

Taking his cue from what the Vidūṣaka has told him in his ear the king informs Padmāvatī that the tears in his eyes are due to the

pollen (' **लव** कालभिदि छिदि। विलासे रामजे लेशे तथा **किंजल्कपक्ष्मणो** । गोपुच्छ-लोमस्वपि च ' हैम ) of the Kāśa flowers, that was tossed about by the wind and that found its away into his eyes शरद शरदृतो शरत्कालीन इत्यर्थ य. शशाङ्क चन्द्र स इव गौर श्वेत white like the autumnal moon. This adjective does not serve any purpose in the stanza. For, whether the pollen is of white or any other colour makes no difference in the ultimate result viz bringing tears to the king's eyes The use of such an adjective as does not nourish or support the sense constitutes a defect in poetry, called अपुष्टार्थत्व The usual example of an अपुष्टार्थ adjective is ' विलोक्य **वितते** व्योम्नि विधु मुञ्च रुष प्रिये', where वितते is अपुष्टार्थ. The moon is called शशाङ्क (शश अङ्क चिह्न यस्य ) or hare-marked, because the dark spot on the moon is poetically fancied to be *inter alia* a hare. वातेन आविद्ध इतस्तत क्षिप्त tossed or scattered about by the wind विद्ध is *p p p* from व्यध् विध्यति to pierce or strike भामिनी—This word is explained in three ways. ( 1 ) भाम तेज विद्यते अस्या इति भामिनी तेजस्विनी a woman possessed of lustre i e. a lovely, pretty woman ( 2 ) अवश्यं भामते कुप्यति इति भामिनी a woman who is easily moved to anger. Note ' कोपना स्यैव भामिनी' अमर ( 3 ) ' भाम दैवानुकूल्य च सौभाग्यमपि कथ्यते ' इति वचनात् भामिनी सौभाग्यसपन्ना The word is often used as a term of endearment This stanza is quoted by Vāmana in his काव्यालङ्कारसूत्र 4 3 25 to illustrate the figure व्याजोक्ति with two changes as follows ' **शरच्चन्द्रांशुगौरेण** वाताविद्धेन भामिनि । काशपुष्पलवेनेद साश्रुपात मुख **कृतम्** ॥' For the general idea in the stanza compare ' आनन्दाश्रु प्रवृत्त मे कथं दृष्ट्वैव कन्यकाम् । अक्षि मे पुष्परजसा वातोद्धूतेन दूषितम् । ' दण्डिन्'s काव्यादर्श 2 267

**Stanza 8** CONSTURE —इय नवोद्वाहा बाला सत्य श्रुत्वा व्यथा व्रजेत् । काममु इय धीरस्वभावा [ अस्ति ], स्त्रीस्वभाव तु कातर [ भवति ] । (अनुष्टुप्)

In this ātmagata stanza Udayana is offering a justification for the falsehood he told Padmāvatī regarding the cause of his tears Whether a lie can be justified or not depends on the motive with which it is told In the present case Udayana thinks that if Padmāvatī were to hear the real cause of his tears viz his deep-rooted and unforgettable affection for Vāsavadattā, she would be pained. Therefore, a lie under the circumstances is not so very objectionable नव उद्वाह विवाह: यस्या सा whose marriage is new, who is newly wedded This is a significant adjective. The idea is a newly-married girl naturally expects that her husband should be solely devoted to her If such a girl were to know that her husband's heart is firmly fixed on another, she would receive a great shock On the contrary a woman, who has enjoyed married life for some years, is not likely to be so grieved, if

she learns that she is not the sole recipient of her husband's attentions. Such is the significance of the adjective नवोद्वाहा Therefore, it constitutes an example of a figure of speech called परिकर, which consists in the use of significant adjective or adjectives कामम् has two senses (1) exceedingly and (2) granted 'प्रकामानुमतौ कामम्' Here it has the second sense धीर स्वभाव यस्या सा whose temperament is courageous or patient This also is a significant adjective It suggests that Padmāvatī is not likely to be easily put out. 'स्त्रीस्वभाव कातर' is really equal to 'स्त्री स्वभावत स्वभावेन वा कातरा' a woman is naturally timid i e is likely to be easily alarmed Regarding the topic of the telling of a lie it may be noted that the Mahābhārata mentions certain occasions on which a lie may be told without incurring sin Read 'स भवास्त्रातु नो द्रोणात् **सत्याज्जायोऽनृतं वच । अनृतं जीवितस्यार्थे वदन्न स्पृश्यतेऽनृतै ॥**' द्रोणपर्वन् 190 47, 'भवेत् सत्यमवक्तव्य वक्तव्यमनृत भवेत् । यत्रानृत भवेत् सत्य सत्य चाप्यनृत भवेत् ॥ 32 विवाहकाले रतिसंप्रयोगे प्राणात्यये सर्वधनापहारे । विप्रस्य चार्थे ह्यनृत वदेत **पञ्चानृतान्याहुरपातकानि** ॥ 33' महाभारत कर्णपर्वन् 69, also 'न नर्मयुक्त वचन हिनस्ति न स्त्रीषु राजन्न विवाहकाले । प्राणात्यये सर्वधनापहारे **पञ्चानृतान्याहुरपातकानि** ॥' The figure of speech in this stanza is अर्थान्तरन्यास, because what is said in the first line is supported by the general statement in 'स्त्रीस्वभावस्तु कातर'

iv 8 3—उचितम् proper, fit Read 'भजमाने प्राग्युक्तन्यायान्यौपयिक**कोचिते**' वैजयन्ती. अपरम् अह्न अपराह्ण the latter part of the day, the afternoon For the change of अहन् to अह्न see p. 121 above भवन्तमग्रत कृत्वा making you the foremost or in front i e giving you the place of honour In all marriage festivities the bride-groom occupies a place of honour It appears Darśaka, King of Magadha, had settled to pay return-visits to his friends in company with his brother-in-law The Vidūsaka cleverly reminds the king of this item on the afternoon-programme with a view to put an end to the awkward situation in which his friend is landed. iv 8. 4—प्रतीष्ट accepted, appreciated, returned, reciprocated. The Vidūṣaka is here enunciating a proposition of general application If somebody pays us an honour, it is nothing but ordinary etiquette that we must return it If somebody asks us to tea, it is but proper we must also invite him for a similar purpose. In this manner love springs between people. Compare for a similar idea 'ददाति प्रतिगृह्णाति गुह्यमाख्याति पृच्छति । भुङ्क्ते भोजयते चैव **षड्विधं प्रीतिलक्षणम्** ॥' Several friends of Darśaka had apparently paid him visits to congratulate his sister and Udayana on their marriage Darśaka and Udayana were going to pay these friends return-visits in the afternoon. iv 8 6—प्रथम कल्प first i e. excellent or capital idea. This expression occurs in other plays of Bhāsa as well Compare also 'उदार कल्प' शाकुन्तल v

**Stanza 9** CONSTRUE —विशालाना गुणाना वा [ =च ] सत्कारणा च नित्यश कर्तार लोके सुलभा [सन्ति ] । [ एतेषा ] विज्ञातार तु दुर्लभा [ भवन्ति ] । ( अनुष्टुप )

The king is supporting the Vidūṣaka in his statement that honour must be reciprocated by stating another general proposition In this world we often find that people practise various virtues, but they are hardly appreciated Similarly, honour is many a time paid to people, but they hardly think it worth while to show their appreciation of this honour by some suitable acts They apparently think that honour is their absolute due and it does not deserve any formal acknowledgment. It will be seen that here the topic ( प्रस्तुतम् ) is the appreciation of honour The subject of the appreciation of virtues is brought in by way of digression ( अप्रस्तुत ) When things irrelevant and relevant are mentioned together so as to be connected with one characteristic, a figure called दीपक is developed. It is thus defined 'अप्रस्तुतप्रस्तुतयोर्दीपकं तु निगद्यते ।' साहित्यदर्पण 10 49. वा is used in the sense of च विज्ञातार those who know i e appreciate the virtues practised and the honours paid by means of suitable acts. Udayana would like to be included among such people Therefore, he whole-heartedly approves of the Vidūṣaka's idea of making a move from that place

## ACT V

v 0 2—पद्मिनिका ( a lotus-plant ) and मधुकरिका ( a female bee ) are names of maids. A dramatic convention states that servants should be named after things which form the objects of description in the spring and the other seasons Note 'चेटचेटचोस्तथा पुन ॥ 141 वसन्तादिषु वर्ण्यस्य वस्तुनो नाम यद् भवेत् ।...142' साहित्यदर्पण 6 v 0 7, 8—शीर्षवेदनया दुःखिता distressed or afflicted with i e suffering from head-ache दुःखिता is explained as 'दुःख सजातमस्या ' and is formed according to 'तदस्य सजात तारकादिभ्य इतच् पा 5 2 36 ( तारका संजाता अस्य—तारकित नभ. । **आकृतिगणोऽयम्** । सि कौ ) It would appear that Padmāvatī's head-ache was perhaps due to what she had learnt about her husband's feelings in the previous Act As the king feared ( vide iv 8 ) she must have been pained to realise that Udayana still loved Vāsavadattā more than her With a noble mind she probably repressed her feelings and gave no outward indication of the agony she suffered But her repressed feelings found expression

in the head–ache Padmāvatī's head–ache is an exceedingly good touch which shows that with all the magnanimity of her mind she was after all a woman and could not help being affected by what the king calls 'the truth' in IV 8 v 0 12—शब्दापय is imperative second singular of शब्दापयति–ते, which a causal from शब्दायते, a denominative from शब्द in the sense of 'to make noise' formed according to 'शब्द-वैरकलहाभ्रकण्वमेघेभ्य करणे' पा 3 1 17 ( एभ्य कर्मभ्य करोत्यर्थे क्यङ् स्यात् । **शब्द करोति शब्दायते ।** सि कौ ) शब्दापय means 'make her produce noise' When we call someone, he produces some noise by the answer he gives to our call Thus by our call we make him produce noise Hence शब्दापयति–ते comes to mean to call केवलम्०–These sentences show the great regard and sympathy that Vāsavadattā had come to entertain for Padmāvatī It was enough merely to inform her that Padmāvatī was suffering from head-ache There was no necessity actually to ask her to go to Padmāvatī She was sure to do so un-asked v 0 18–युज्यते—This shows that Madhukarikā agrees that Vāsavadattā would be able to divert the head-ache of Padmāvatī by telling her sweet stories v 0 21–समुद्रपरिवृत गृह समुद्रगृहम्, तदेव समुद्रगृहकम् The word means literally a house surrounded by sea It is evidently a technical term meaning a house or pavilion built in the midst of a small lake or pond in a part of the pleasure–garden attached to a royal palace, otherwise known as जलगृह or जलमन्दिर In the Mālavikāgni-mitra of Kālidāsa a Samudragrhaka is mentioned as a place of meeting for Mālavikā and Agnimitra The word is also explained as a kind of summer–house, which is rendered cool by artificial jets of water Note 'समुद्रगृहमित्युक्त जलयन्त्रनिकेतनम्' हारावलि and 'जलयन्त्रगृह वैरै समुद्रगृहमुच्यते' त्रिकाण्डशेष किल has the sense of 'I hear', 'It is reported'. Note 'किलशब्दस्तु **वार्तायां** सभाव्यानुनयार्थयो' विश्व The use of this word shows that Padminikā has no direct knowledge as to where the bed of Padmāvatī is spread She has only heard that it is spread in the Sea House It should be noted that Madhukarikā asks the question 'Where has the bed of Padmāvatī been arranged ?' in order that she might be able to direct Vāsavadattā to where Padmāvatī would be Similarly, the Vidūsaka also asks the same question in order that he on his part might send the king to that place where Padmāvatī was From these two questions to Padminikā and her answer to them we get the impression that Padmāvatī suffering from head–ache was lying on a bed in the Samudragrhaka But as a matter of fact we learn from stanza 4 below that Padmāvatī had not gone to the Sea House at all. What perhaps happened was this When Padmāvatī got an attack of

head-ache, she was in some room in the palace proper Thinking that she would obtain relief in the Sea House she ordered that a bed be arranged for her there Padminikā heard this order and naturally informed Madhukarikā and the Vidūsaka that Padmāvatī's bed had been spread in the Sea House But either because she felt better where she was or for some other reason Padmāvatī did not go to the Sumudra-grhaka at all That was how, as the king explained to the Vidūṣaka in stanza 4 below, there was no indication of her having gone there v 0 30, 31—देव्या वासवदत्तायाः वियोगेन विधुर दुःखाविद्ध दुःखनिर्भिन्न ( pierced with grief, afflicted, distressed ) वा हृदय यस्य The correct derivation of विधुर is from विध् विधति to pierce or cut, like भास्वर from भास् and असुर from अस् विधवा also comes from the same root विधुर and विधवा both mean literally 'pierced' or 'cut', then pierced with grief Popular etymologies of the word are ( 1 ) विगत धूः कार्यभार यस्य स विधुर The word धुर् *f* takes the suffix अ at the end of a compound, when it does not mean 'the yoke of a carriage', according to 'अक्षधूरश्च पथामानक्षे' पा ऊ 4. 74. ( 2 ) धुर and धुरा are also words which along with धुर् mean yoke, pole or burden So विधुर may be explained as विगत धुर कार्यभार, विगता धुरा कार्यभारो वा, यस्य पद्मावत्या पाणिग्रहणेन समीरित क्षुब्ध तस्य Though Udayana was afflicted with grief at separation from Vāsavadattā, his heart naturally became excited or agitated with love or passion on his marriage with Padmāvatī समीरित is *p p p* from समीरयति—ते, which is causal from सम्+ईर् ईते to go or move समीरित thus means made to go or move, shaken, agitated, excited समीरितस्य is thus quite appropriately construed with वत्सराजस्य समीर्यमाण and समीरित are two variants, which are by some preferred to समीरितस्य, because समीरित, which means fanned, cannot properly be construed with वत्सराज, but can easily go with मदनाग्निदाह In that case a nominative form such as समीर्यमाण or समीरित is necessary All this argument is incorrect First समीरित does *not* mean 'fanned' The proper word for fanned is वीजित. If समीरित ever conveys the sense 'fanned', it would do so metaphorically Secondly, even if समीर्यमाण and समीरित are understood in the sense of 'being fanned' and 'fanned', proper construction would by no means be secured For, grammatically these words are construed with मदनाग्निदाह and दाह ( burning or heat ) cannot be said to be fanned What may be regarded as fanned is मदनाग्नि, not its दाह, and समीर्यमाण or समीरित cannot be construed with मदनाग्नि Hence it appears to us that the variants समीर्यमाण and समीरित are somebody's emendations under the mistaken idea that समीरित means fanned and as such it is not capable of proper construction with वत्सराज मङ्गलोत्सवे refers to the

auspicious festival of Udayana's marriage with Padmāvatī What the Vidūsaka's speech means is that though Udayana was immersed in grief owing to the death of Vāsavadattā, he has on his marriage with Padmāvatī so far recovered as to long for the company of his new wife with an agitated mind This state of Udayana's mind provide a good dramatic back-ground for the news of Padmāvatī's illness which the Vidūṣaka is now going to take to him. v 0 32—किमिह वर्तते what is the matter here i e what are you about ? v 0 38—अनुलिप्यते [ अङ्गम् ] अनेन इति अनुलेपनम् an ointment शीर्षस्य अनुलेपनम् ointment for the head, some kind of ' amrtāñjana ' or balm

**Stanza 1** CONSTRUE —कालक्रमेण पुनरागतदारभार [ अहं ], हिमहता पद्मिनीम् इव लावाणके हुतवहेन हुताङ्गयष्टि, ताम् अवन्तिनृपते श्लाघ्या सदृशी [ च ] तनूजा चिन्तयामि । ( वसन्ततिलका )

The king is repeating in this stanza what he told the Vidūsaka in iv 4 and iv 6a Though he has married again, he ever continues to think of Vāsavadattā and the terrible calamity that befell her at Lāvānaka पुन आगत पुनरागत । सुप्सुपसमास । पुनरागत दाराणा कलत्रस्य भार यस्य. The word भार here is significant It shows that Udayana regards his second marriage, not as a source of pleasure or happiness, but as a burden or responsibility which he has consented to shoulder for some political purpose of his Note that पुनरागतदारभार must be regarded as one word For, if we were to detach पुन , the expression would involve एकदेशी अन्वय , since पुन is construed with आगत, which is only a part of the word आगतदारभार हिमेन अवश्यायेन ( frost ) हता नाशिताम्. ' The lotus-plant blasted by frost ' is a favourite standard of comparison with Sanskrit poets for a delicate lovely lady stricken with a calamity. Compare ' गाढोत्कण्ठा गुरुषु दिवसेष्वेषु गच्छत्सु बाला **जातां मन्ये शिशिरमथितां पद्मिनीं वान्यरूपाम्** ॥ ' मेघदूत 80, 'अथवा मृदु वस्तु हिंसितु मृदुनैवारभते प्रजान्तक । **हिमसेकविपत्तिरत्र मे नलिनी** पूर्वनिदर्शन मता ॥ ' रघुवश 8 45 हुत वहति असौ हुतवह. fire, so called because it takes to various gods the oblations that are thrown into it हुता अङ्ग शरीर यष्टि· इव, यष्टिसदृशतनुशरीरामित्यर्थ , यस्या सा अङ्गयष्टि is an उपमानोत्तरपदकर्मधारय compound The common property between अङ्गम् and यष्टि is तनुत्वम् or slenderness, which is not mentioned Such compounds are formed according to 'उपमित व्याघ्रादिभि सामान्याप्रयोगे' for which see p 122 above. हुतवहेन हुताङ्गयष्टि is an example of एकदेशी अन्वय , because हुतवहेन is construed with हुत, which is only a part of the compound हुताङ्गयष्टि . ताम् has the sense of 'experienced' i e one with whom Udayana had been associated before When the demonstrative pronoun तत् is used in the sense of प्रक्रान्त (previously mentioned), प्रसिद्ध (well known) or अनुभूत (experienced),

it does not require the association or precedence of यत् Note प्रक्रान्त-प्रसिद्धानुभूतार्थविषयस्तच्छब्दो यच्छब्दोपादान नापेक्षते ' काव्यप्रकाश 7 श्लाघ्याम् ( from श्लाघ् श्लाघते ) अर्हति अनौ श्लाघ्या worthy of praise This is rather a tame adjective. It would have received some force if the qualities for which Vāsavadattā deserves praise had been mentioned Similarly, सदृशीम् has also no force What exactly Udayana means by ' the worthy daughter of Avanti king ' is not clear. सदृशीम् as it stands in the stanza cannot mean ' worthy of me '

**Stanza 2** CONSTRUE, —रूपश्रिया समुदिता गुणत युक्ता च प्रिया [ पद्मावती लब्ध्वा पूर्वाभिघातसरुज. अपि मम शोक. अद्य तु मन्द इव [ सजातो वर्तते ] । अनुभूतदु ख अह पद्मावतीम् अपि तथा एव समर्थयामि । ( वसन्ततिलका )

The king here confesses what the Vidūṣaka has hinted at in his speech ' अद्य खलु . वर्धते ' p 52 viz. that on his marriage with Padmāvatī, who is both beautiful and virtuous, his sorrow for Vāsavadattā has to a certain extent been dulled or lessened ( मन्द ), though he is still suffering from the previous blow Then comes the news that Padmāvatī is indisposed Having once suffered the grief of losing a wife Udayana fears that Padmāvatī is going the same way as Vāsavadattā The idea in the last part of the stanza is a fine touch and reveals the poet's deep knowledge of human nature. When a man loses a wife and marries again, the slightest indisposition of his second wife makes him uneasy, for he fears, even like Udayana, that he is going to lose her also That is why it is said that a man's second wife is much dearer to him than the first रूपस्य श्री ( splendour or beauty of form ) तया. समुदिता = युक्ता endowed with समुदित is *p p. p.* from सम् + उत् + इ एति to go गुणत. = गुणै तस् here is सार्वविभक्तिक. and possesses the sense of the instrumental पूर्वश्चासौ अभिघातश्च तेन, प्राचीनेन वासवदत्तामृत्युरूपेण प्रहरेण इत्यर्थ , सरुक् ( रुजा सहित ) सव्यथ तस्य The former stroke or blow or wound is the death of Vāsavadattā This was still causing him pain तु has no special sense here, being used merely as an expletive अनुभूत दु ख वासवदत्तामरणजा व्यथा येन. तथैव = वासवदत्तामिव = यथा वासवदत्ता मृता तथा पद्मावती अपि मरिष्यति इति The expression तथैव conveying a general sense has been specially used. For, the calamity which it suggests is so terrible that Udayana could not refer to it in so many words

v 2. 13—दीप रूप is explained as दीपस्य प्रभया भासा अवद्योचित रूप यस्य, दीपिस्य प्रभावेण तेजोरूपया शक्त्या वा सूचितं रूप यस्य स प्रभा means light and प्रभाव prowess i e light in the present case Both the ways of splitting

the expression thus convey the same idea The light of the lamp burning in the Sea House revealed to the Vidūsaka something that was rolling or wriggling ( परिवर्तमान ) on the ground and he took it to be a serpent काकोदर a serpent The word is explained in two ways ( 1 ) काक इव उदरं यस्य whose belly i e heart is like a crow i e black. The serpent's heart is said to be black, because the serpent is an ungrateful creature ( 2 ) काकं ( from कु + अक् अकति to go ) कुटिलगतिमद् उदर यस्य. The serpent's belly is possessed of crooked movement, because the serpent moves crookedly Note ' कुण्डली गूढपाच्चक्षु श्रवा काकोदर फणी' अमर v 2 15—सर्पस्य व्यक्ति-दर्शनम् the manifestation of a serpent अहो suggests surprise at the stupidity of the foolish Vidūṣaka in looking upon a garland as a serpent

**Stanza 3** CONSTRUE —क्षिता भ्रष्टा ऋज्वायता मुखतोरणलोलमाला त्वं हि मूर्ख सर्पम् अवगच्छासि, या [ माला ] निशि मन्दानिलेन परिवर्तमाना [ सती ] भुजगस्य विचेष्टितानि किंचित् करोति । ( वसन्ततिलका )

In this stanza the king explains the Vidūṣaka's mistake in the matter of the serpent which he fancies he has seen A garland of flowers, which was suspended from the front door of the Sea House, had fallen on the ground straight and extended The gentle nocturnal breeze made it move and go through movements like those of a serpent That was how the Vidūṣaka came to mistake it for a serpent It would thus appear that the Vidūsaka's mistake was not quite so stupid as we first thought For, even Udayana confesses that the garland to a certain extent made serpentine movements भ्रष्ट is *p p p.* from भ्रंश् भ्रंशते भ्रश्यति to fall or drop ऋजु च आयता च For the expression see iv 2 above मुखे प्रवेशस्थाने बहिरित्यर्थ [ विवक्षितं ] यत् तोरण मण्डलाकार द्वार ( arched gate ) तस्मिन लोला अवलम्बमाना (suspended, hanging) या माला पुष्पस्रग् ताम् तोरण -णम् means the outside arched gate or door ' तोरणोऽस्त्री बहिर्द्वारम् ' अमर In view of this the word मुख would seem to be superfluous In such cases resort is usually had to the dictum ' विशिष्टवाचकाना पदाना विशेषणवाचकपदसमभिव्याहारे विशेष्यमात्रपरत्वम् ', according to which तोरण is here understood in the sense of ' an arched door or gate ' only निशि—The propriety of this word is to show that there was not clear visibility in the Sea House inspite of the lamp burning भुजैर्गच्छति असौ भुजग a serpent The arms by which a serpent crawls are supposed to be in his belly He is hence known by the term उरग also किंचित् slightly, somewhat, to a certain extent. This माला–सर्प mistake of the Vidūṣaka reminds one of the रज्जु–सर्प mistake which we commit, according to Śaṅkarācārya, in regarding the world as real

This incident regarding the Vidūsaka's mistake of a garland for a serpent possesses an important dramatic purpose It shows that the visibility in the Sea House was by no means clear or good. Such a background is necessary for the scene in which Udayana and Vāsavadattā figure later on It is this absence of clear visibility that was responsible for Vāsavadattā s inability to make out who exactly was sleeping on Padmāvatī's bed and also for Udayana's doubt as to whether he saw Vāsavadattā in a dream or in the waking state

v 3. 4—तत्रभवती०—This same sentence has occurred before in iv. 3 10, 11 Padminikā had informed the Vidūsaka that Padmāvatī's bed had been arranged in the Sea House But now he could not find her there That is why he concludes that she must have come and gone.

**Stanza 4** CONSTRUE :—शय्या अवनता न [ अस्ति ], तथा [ सा ] आस्तृतसमा [ वर्तते ], व्याकुलप्रच्छदा [ च ] न [ अस्ति ] । अमलं शिरोपधान हि शीर्षाभिबाधौषधै क्लिष्टं न [ संवृत्तम् ] । रोगे दृष्टिविलोभन जनायितुं कश्चित् शोभा न कृता [ अस्ति ] । प्राणी रुजा शयनं प्राप्य पुन स्वयं [ तत् शयन ] शीघ्रं न मुञ्चति । ( शार्दूलविक्रीडितम् )

In this stanza the king gives four reasons, one in each line, why he thinks Padmāvatī could not have come to, and gone away from, the Sea House. In the first place the bed was not disordered in any way. It was exactly as it was arranged Secondly, the pillow was not spoiled or stained ( क्लिष्ट *p p p.* from क्लिश् क्लिश्यति to be tormented or afflicted ) by medicines for headache If Padmāvatī had occupied the bed, the medicines such as ointment which she must have applied to her head would have marred the pillow. Thirdly, no decoration was arranged in the Sea House to divert the patient's eye This is an important statement for it shows that it was then customary to arrange decorations in the patient's room in order to give relief to his or her eyes From this it is clear that people in those days had realised the importance of creating a cheerful and pleasing atmosphere around the patient's bed We often forget that sorrow-stricken and anxious faces of relatives and visitors produce a baneful psychological effect on the patient and that a cheerful atmosphere around him is quite a necessity for speedy recovery Fourthly, a patient, who takes to bed in suffering ( रोगे ), does not so quickly leave it It is his tendency to remain in bed even after his ailment is gone अवनता (*p p. p.* from अव + नम् नमति to bend ) bent down, pressed down. A bed, which has been slept into, is usually bent down आस्तृता च समा च आस्तरण-काले यथा समा आसीत् तथैव अधुनापि इत्यर्थ . आस्तृत is *p p p* from आ + स्तृ स्तृणोति

स्तृणुते to spread There is another root स्तृ स्तृणाति स्तृणीते to spread, from which we get स्तीर्ण as the *p p p* व्याकुल व्यत्यस्त अव्यवस्थित इत्यर्थ (disordered, ruffled) प्रच्छद आवरणपट (covering sheet, counterpane) यस्या सा. उपधीयते अत्र इति उपधानम्, शिरस्य उपधान शिरोपधानम् a pillow on which the head is rested Note that in this compound the word for head is शिर *n* not the usual शिरस् *n* शीर्षस्य अभिघात वेदना तस्य औषधै शयनम् is to be construed as the object of both प्राप्य and मुञ्चति by what is known as देहलीदीपन्याय or काकाक्षिन्याय.

v 4 7—हों इति—The sound 'Hom' or 'Hum' indicates that the listener is attentive to the story that is being told v 4 11 — उदक-स्नानानि water-baths i e bathing pools or swimming baths The Vidū-ṣaka commences his story with 'अस्ति नगरी उज्जयिनी नाम। तत्र—' This creates in us the expectation that he is going to speak of something serious and important But then he mentions the trifling water-baths. That falsifies our expectation and in just this lies the humour of the situation उदकस्नानानि possesses significance from another point of view According to the प्रतिज्ञायौगन्धरायण of Bhāsa Vāsavadattā eloped with Udayana from Ujjayinī when she had gone out of the palace under the pretext of enjoying उदककीडा Read 'क कालोऽहं भर्तृदारिकाया वासवदत्ताया **उदके क्रीडितुकामाया** भद्रवतीपरिचारक गात्रसेवकं न प्रेक्षे।' प्रतिज्ञायौगन्धरायण iv There is a variant उदयज्ञानानि for उदकस्नानानि. It means (1) ज्ञायते अनेन इति ज्ञानं चिह्नमित्यर्थ। उदयस्य उदयनस्य ज्ञानानि signs or mementos that served to remind people of the adventures of Uadayana (2) उदयस्य सूर्योदयस्य ज्ञानं येषु ईदृशानि स्थानानि वेधगृहाणि इत्यर्थ observatories where exact knowledge of the sun's rise can be had Ujjayinī was known in ancient times for its observatories It was the Greenwich of ancient India. Both these explanations are far-fetched and would point to a time posterior to the days of Udayana. Therefore, उदयज्ञानानि could not have been the original read-ing iv 4 12—कथमुज्जयिनी नाम—The mention of Ujjayinī recalls to Udayana's mind all the incidents of his life of romantic adventures in that city. This naturally makes him rather sad, as suggested by कथम् iv 4 15—न खलु नाभिप्रेता—The two negative particles brush aside the possibility of the story being not agreeable to him. Note 'संभाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ' वामन काव्यालंकारसूत्र 5 1. 9.

**Stanza 5** CONSTRUE —प्रस्थानकाले स्वजनं स्मरन्त्या प्रवृत्तं नयनान्तलग्नं बाष्प स्नेहात् मम एव उरसि पातयन्त्या. अवन्त्या अधिपते सुताया. स्मरामि। (उपजाति)

We have seen the mention of Ujjayinī brought to Udayana's mind incidents of his past life in that city One such incident he is

describing in this stanza Udayana and Vāsavadattā were ready to start Tears arose in the eyes of Vāsavadattā, as she remembered her relatives whom she was leaving for good Udayana saw her emotion and affectionately pressed her to his bosom with the result that her tears fell on his chest. प्रस्थानकाले refers to the time when Udayana and Vāsavadattā left Ujjayini प्रवृत्तम् which had started i. e. which arose नयनयो अन्ते अपाङ्गे ( corners ) तयो लग्नं समक्तम् पातयन्त्या is genitive of पातयन्ती, which is present participle feminine from पातयति, causal from पत् पतति to fall and means who was making [ the tears ] fall i e shedding them अवन्त्याधिपते —This is an example of what is called double samdhi Thus अवन्त्या + अधिपते = अवन्त्या अधिपते = अवन्त्याधिपते Though such double Samdhi is not allowed by the rules of Pāṇini, it is often met with in the Mahābhārata Note 'कञ्चित्त्व वर्जयस्येतान् राजदोषाश्चतुर्दशाप्रायशो यैर्विनश्यन्ति **कृतमूलापि** पार्थिवा ॥' सभापर्वन् 5 112, where कृतमूलापि = कृतमूला अपि = कृतमूला अपि, also 'देवापि नूनमनृतं वदन्ति' कर्णपर्वन् 68 5, where देवापि =देवा अपि = देवा अपि The occurrence of a case of double samdhi in this play is an indication of its antiquity Two more explanations are offered to account for this word First, understand आधिपति ( आ सर्वत अधिपति· an all-round sovereign or अधिपति एव आधिपति, like प्रज्ञ एव प्राज्ञ ) instead of अधिपति, as the word in this compound Then, अवन्त्या आधिपति तस्य Secondly, split the compound into अवन्त्या ( instrumental ) and अधिपते, which would then mean the king [ who is so ] with [ i e on account of the possession of ] Avanti Or construe the instrumental अवन्त्या with स्मरामि I remember owing to [ the mention of ] Avanti i e Ujjayinī Both these ways are much too far-fetched and unsatisfactory They have apparently been devised owing to failure to realise that a double samdhi is by no means unusual in older literature. सुतायाः स्मरामि–The root स्मृ governs the genitive of the object, when the remembrance is mixed with regret

**Stanza 6** CONSTRUE .—उपदेशेषु माम् ईक्षमाणया यया स्रस्तकोणेन हस्तेन बहुश आकाशवादितं कृतं [ तस्या अवन्त्याधिपते सुताया स्मरामि इति पूर्वश्लोकेन अन्वय ]।( अनुष्टुप्)

This stanza records another romantic incident which happened many a time during Udayana's stay in Ujjayinī. Udayana was teaching Vāsavadattā how to play on the lute During these lessons Vāsavadattā was evidently much more interested in looking at Udayana than in learning the art So what happened many a time was that the fiddle–stick dropped from her ahnd as she was looking at him with rapt attention and being blissfully unaware of this she continued moving her hand so that instead of playing on the lute she really played on the air स्रस्त ( *p. p. p* from स्रंस् स्रसते to drop down ) भूमौ पतित· कोण:

वीणावाद्नदण्ड यस्मात् कोण the bow or the fiddle-stick, with which the strings of the lute are touched Note 'कोणो वाद्यप्रभेदे स्याद् **वीणादीनां च वादने** । एकदेशे गृहादीनामश्रौ च लगुडेऽपि च ' मेदिनी आकाशे वादितम् playing in the air As the hand continued moving without the bow, it could not touch the strings and merely beat the air

v 6 2 3—ब्रह्मदत्त is really the name of the king and Kāmpilya the name of the city There is an element of Śakārian humour in the Vidūsaka's mistaking the one for the other Brahmadatta was a popular name which was borne by many kings in ancient times The Mahābhārata mentions a hundred Brahmadattas as members of Yama's assembly (सभापर्वन् 8 23 ) The present Brahmadatta was evidently a king of the Pāñcālas An interesting dialogue between him and a sparrow is recorded in the Śāntiparvan 139 The same king is referred to further on in chapter 234 for his liberality to Brāhmanas Read '**काम्पिल्ये ब्रह्मदत्तस्य** त्वन्त पुरनिवासिनी । पूजनी नाम शकुनिर्दीर्घकाल सहोषिता ॥ 5 ' शान्तिपवन् 139, '**ब्रह्मदत्तश्च पाञ्चाल्यो** राजा बुद्धिमता वर । निधि शङ्ख द्विजाग्रेभ्यो दत्वा लोकानवाप्तवान् ॥ 29 शान्तिपर्वन् 234. काम्पिल्य, according to the Mahābhārata, was the capital of southern Pāñcālas It was the city where Drupada ruled and where the svayamvara of Draupadī took place It is identified with the modern village of Kampil, which is twentyeight miles north-west of Fategarh in the district of Farrukhabad N W P This Brahmadatta of Kāmpilya is a different personage from the Brahmadatta of Vārāṇasī ( Benares ), who figures so prominently in Buddhistic Jātaka stories v 6 13—ओष्ठगतं कृ ( to make a thing gone to or fixed on the lips ) is idiomatic for ' to make by heart ' v. 6 14—बहुशस्तदेव पठित्वा—The poet has created an interesting situation here. The Vidūṣaka's stupidity in repeating the sentence many a time serves a double dramatic purpose First, it brings on sleep to the king, who apparently gets tired of the repetition and falls asleep. Secondly, it provides fun to the audience, who must be enjoying the repetition immensely v 6 15—प्रावारक (प्रावियते शरीरम् अनेन इति प्रावार. । स एव प्रावारक ) means literally something with which the body is covered, a covering, a cloak, a mantle, a blanket प्रावरक , which is similarly derived, possesses the same sense The form प्रावारक is commoner, however Read 'एष चारुदत्तस्य प्रियवयस्येन जूर्णवृद्धेन जातीकुसुमवासित **प्रावारकोऽनुप्रेषित** । ' मृच्छकटिक i It will be noticed that Bhāsa cleverly sends the Vidūṣaka away The king is asleep and he is not likely to feel the cold. He has perhaps even covered himself with a blanket, which probably was lying on the bed When the Vidūṣaka begins to suffer from cold,he has no other alternative but to go away to fetch his mantle Thus, when

Vāsavadattā arrives, she finds the king, or Padmāvatī as she takes him to be, alone in the Sea House v 6 26—यावदहमपि०—Thus the maid goes away to bring the ointment for the head This is also a good device, used by the poet to send the maid away v 6. 36, 37 — अहो अकरुणा खलु०—This is Vāsavadattā's favourite expression Vide III 28 above There is no doubt the gods have proved relentless towards her विरह जाता—This sentence reveals Vāsavadattā's affectionate concern for Udayana's happiness In the midst of her own miseries the one thought uppermost in her mind is the well-being of her lord Udayana was already suffering from separation from her He married again and Padmāvatī became to him a source of comfort She has now been overtaken by indisposition, which is sure to cause uneasiness to the king Thus the king's anxiety continues and this is what strikes Vāsavadattā as another stroke of the cruelty of the gods विरहेण मद्वियोगेन पर्युत्सुक दु खित anxious, distressed or sorrowful owing to separation from me Read 'विश्रमस्थानभूता' instead of 'विश्रामस्थानभूता'. विश्रमस्थानभूता is a peculiar compound It is not a च्वि formation Explain it as follows . (1) भूत is sometimes added in the sense of इव This we know from कैयट who in his प्रदीप, while commenting on Patañjali's 'यत् तर्हि तद् भिन्नेषु अभिन्न च्छिन्नेषु अच्छिन्न **सामान्य-भूत** स शब्द' (महाभाष्य), says 'सामान्यमिव सामान्यभूतम्। **भूतशब्द उपमार्थ** । यथा पितृभूत इति' So विश्रमस्थानम् इव विश्रमस्थानभूता It is pertinent to note here that मेदिनी gives भूत as a synonym of 'like' or 'similar' 'भूतं क्ष्मादै। पिशाचादौ जन्तौ क्लीबे त्रिषूचिते। प्राप्ते वृत्ते **समे** सत्ये...' मेदिनी (2) Admit here an irregular compound known as सुप्सुपसमास which consists in compounding any word with any other Thus विश्रमस्थान भूता विश्रमस्थानभूता. मल्लिनाथ resorts to this expedient while commenting on '**प्रत्यर्थिभूता**मिव तां समावे' कुमारसभव 1 59 v 6. 38 39— दीप सहाय (companion) यस्या सा. Vāsavadattā is annoyed at the carelessness of the servants in leaving the ailing Padmāvatī alone in the Sea House with only the lamp as her companion. v 6 40—अन्यासनपरिग्रहेण—As Vāsavadattā thinks of sitting somewhere else than on Padmāvatī's bed, she realises that it would look as if she had small affection for Padmāvatī if she were to take another seat Therefore, she decides to sit on Padmāvatī's bed itself v 6 40, 41—ग्रह्लादित is *p p p* from ग्र+ह्लाद् ह्लादते ह्लाद् originally meant to become cool ( Note 'ह्लादतेर्वा स्यात् शीतीभावकर्मण.' यास्क निरुक्त 1 9 ) In tropical countries a cool sensation is tantamount to delight So ह्लाद् came to mean to be delighted Or ह्लाद् is the same as ह्लाद् ह्लादते to make noise When we are delighted, we shout So ह्लाद् obtained the sense of 'to be delighted' कि नु खलु०—As Vāsavadattā

sits on the bed on which really the king was sleeping, she feels a mysterious sense of coolness or delight This is due to her intense love for Udayana, which sends a thrill of joy through her heart, even though she is not conscious of his presence there. Such experience is not quite unusual in life. Sometimes we feel buoyant or depressed without any assignable cause These are cases of the unconscious mind working A somewhat similar idea is found in Bhavabhūti's famous stanza 'व्यतिषजति पदार्थानान्तर कोऽपि हेतुर्न खलु बहिरुपाधिन् प्रीतय सश्रयन्ते । विकसति हि पतङ्गस्योदये पुण्डरीक द्रवति च हिमरश्मावुद्गते चन्द्रकान्त ॥' उत्तररामचरित vi 12 अविच्छिन्न संतत ( unbroken ) सुख अयत्नप्रचलित ( easy ) निश्वास यस्या सा Udayana was sleeping soundly His breath was regular and easy. Vāsavadattā thinks that Padmāvatī is breathing in this manner She, therefore, concludes that Padmāvatī must be free from her ailment ( निवृत्त रोग शीर्षवेदनारूप व्याधि यस्या सा ) For, a person suffering from a disease does not sleep so soundly and breathe so regularly and easily v 6 42— 'एकदेशसविभागतया शयनीयस्य' is a clumsy expression First, it involves एकदेशी अन्वय in so far as शयनीयस्य is construed with एकदेश, which is only a part of the compound एकदेशसंविभागतया Secondly, the sense intended is not easily brought out What is meant to be conveyed is 'शयनीयैकदेशस्य रिक्ततया'. Explain the word as 'एकदेशस्य सविभाग , सविभक्त एकदेश इत्यर्थ, तस्य भाव तया on account of one part [ of the bed ] having been partitioned off i e. having been left vacant'. Note that एकदेशसविभागेन would have conveyed the same sense. What happened was this : The king was sleeping on one part of the bed. The other part was left unoccupied Vāsavadattā thinks that Padmāvatī has specially left that part vacant in order to suggest to her that she should lie there and thus be close to her. v 6 43—माम् आलिङ्ग = मान्निकटे शेष्व, for the obvious reason that a proper embrace is unthinkable in this case. शयन नाटयति—There is no propriety in the word नाटयति ( gesticulates, acts ) Vāsavadattā must actually lie on the bed There is, therefore, no scope for gesticulations here. The proper stage-direction would be शेते.

The scene which commences from now is the most important in this drama It is this scene which gives to the play its name The main fact on which it is based is Vāsavadattā's failure to recognise Udayana as he was lying on Padmāvatī's bed It is difficult to admit the probability of this. Vāsavadattā is struck at the absence of any servants near about Padmāvatī's bed. She looks at the bed carefully and finds a part of it is left vacant. She observes the easy and regular breathing of the sleeping person, from which she

concludes that the patient must be free from ailment. Yet not the slightest suspicion that somebody else might be sleeping there crosses her mind Surely, Udayana's build could not have been so feminine as to be mistaken for a young girl's The general contour of his body should at least have roused Vāsavadattā's suspicion. Thus the improbability of Vāsavadattā's failure to notice that somebody else was sleeping on the bed in the Sea House is a serious defect in this otherwise very interesting scene

But the poet is surely not without defence in this matter. He has introduced several considerations to make Vāsavadattā's mistake appear probable.

First, we know that the visibility in the Sea House was none too good. That was responsible for the Vidūsaka's mistaking the garland for the serpent Secondly, Vāsavadattā enters with a worried mind. In such a mental state it is likely that things which she ordinarily would have noticed escaped her attention. Thirdly, it is almost certain that Udayana had covered himself with a blanket lying on the bed, when he went to sleep Probably the blanket was drawn over his face as well. It is not impossible to observe the breathing of a person so covered For, the heaving of the stomach is enough to tell us whether the breathing is troubled or regular. Fourthly, the bed in the Sea House was specially arranged for an ailing person. Such a bed is usually so placed that the light of the lamp that may be burning in the room does not fall directly on it All these circumstances make it not improbable that Vāsavadattā might have failed to notice that somebody else was sleeping in Padmāvatī's bed.

Then again we must remember that to dramatic situations of this kind rigorous standards of probability must not be applied If we were to do so, many situations not only in Bhāsa, but in other dramatists as well, would appear highly improbable Thus, in the previous Act we have seen that Vāsavadattā escapes from the bower unnoticed, while the king covers his tear-filled eyes with a kerchief. Is there no improbability in this ? Then again is it not improbable that in the course of a jocular conversation the king's mind should be so distracted that he forgot Vāsavadattā was dead ?

On the whole we hold that though at first sight this scene may appear objectionable on the ground of improbability, careful examination of the whole situation proves that it is not so.

v 6 44—स्वप्नायते is a denominative verb from स्वप्न in the sense of 'to act like', formed according to 'कर्तुः क्यङ् सलोपश्च' पा 3 1 11 (उपमानात् कर्तुः सुबन्तादाचारे क्यङ् वा स्यात् सान्तस्य कर्तृवाचकस्य लोपो वा स्यात्। कृष्ण इव आचरति कृष्णायते। ओज शब्दो वृत्तिविषये तद्वति। ओजायते। अप्सरायते। सि. कौ) It means स्वप्न इव आचरति acts like a dream But this is not the sense we want here Therefore, explain the word as follows स्वप्न अस्ति अस्य इति स्वप्नः स्वप्नवान् स्वपन् वा जन इत्यर्थ। अर्शआदित्वात् अच् मत्वर्थीय। स्वप्न इव स्वप्नवान् जन इव आचरति स्वप्नायते acts like a person dreaming A person dreaming sometimes speaks in his dream. Hence स्वप्नायते = talks or speaks in dream v 6 45—सहसा उत्थाय—Vāsavadattā now realises that it is the king, not Padmāvatī, who is sleeping on the bed. v 6 48—महान् खलु...सवृत्त.—As soon as Vāsavadattā heard the king calling out her name, she feared that he had seen her She had no idea that he was only talking in dream The immediate thought that arose in her mind was that by thus inadvertently allowing herself to be seen and recognised by Udayana, she had rendered the great responsibility (महान् प्रतिज्ञाभार) of Yaugandharāyana's vow fruitless —It should be noted that in the matter of regaining the lost kingdom of the Vatsas Yaugandharāyana had not taken any solemn vow, such as he had done for effecting the release of his master from the captivity of Pradyota. See प्रतिज्ञायौगन्धरायण 1. 16 and III. 8 and 9, to which there is evidently an indirect allusion in आर्ययौगन्धरायणस्य प्रतिज्ञाभार At any rate Bhāsa does not tell us of any such vow on Yaugandharāyana's part. Therefore, प्रतिज्ञाभार in the present case must be understood in the sense of the responsibility of successfully carrying out the plan, which the ministers headed by Yaugandharāyana had formed with the active co-operation of Vāsavadattā for regaining the kingdom usurped by Āruṇi. In the discussion concerning this plan Yaugandharāyana must of course have declared his firm determination to carry it through प्रतिज्ञा in the present passage refers just to such declaration. —Why does Vāsavadattā say that her recognition by the king has rendered the great responsibility of Yaugandharāyana's vow fruitless (अफल)? The plan of Yaugandharāyana and others consisted of two parts viz Udayana's marriage with Padmāvatī and the recovery of the kingdom from Āruni with Darśaka's help The first part of the plan had been successfully carried out Vāsavadattā now fears that with her identity revealed the second part might not be successful. For, if Darśaka were to know that a trick had been practised on him in order to induce him to offer his sister in marriage to Udayana with a view ultimately to secure his help against Āruni, he might

perhaps refuse to render any help to Udayana That would mean the end of their plan and failure to get the kingdom back It is this fruitlessness that Vāsavadattā is referring to in 'अफल सवृत्त' v 6 51—इष्ट्या—Vāsavadattā now realises that Udayana is only talking in dream and is naturally glad v 6 52—यावन्मुहूर्तकं तोषयामि–This is a very characteristic sentiment Hindu wives through bashfulness scarcely look directly at their husbands to their hearts' content Udayana was now asleep Vāsavadattā had, therefore, no reason to feel bashful She could look at him without restraint and delight both her eye and heart The sentence reveals Vāsavadattā's intense love for Udayana and the great attraction he has for her v 6 56—दुःखितास्मि–This is a characteristic remark of Vāsavadattā She has ample reason to be sorrowful v 6 58—इत. पर किम्–This expression can be explained in three ways (1) इत अस्माद् त्वद्वियोगजनिताद् दुःखाद् परम् अन्यत् किं कारण भवेन्मदनलकरणस्य Separated wives in ancient India did not care much for personal toilet Nor did they put on ornaments or wear gaudy dress Vāsavadattā was a separated wife. Therefore, she says that there can be no other reason for her not having put on ornaments except the sorrow due to separation, the sorrow which has already been referred to in her remark 'दुःखितास्मि (2) इत अस्माद् 'यद्यकुपिता, किमर्थं नालकृतासि' इत्यात्मकाद् वचनात् पर परस्तात् किं वक्तव्य स्याद् भवता. Vāsavadattā wonders what further the king would speak in his dream–talk (3) इतः पुरोदृश्यमानाद् भवत परम् अन्यत् किं मे भवेदलकरणम् You are my only ornament Which other can I want? This third explanation is very much far–fetched Besides Udayana cannot be regarded as Vāsavadattā's ornament in her separated condition v 6. 59—विरचिका is evidently the same as विरचिता of the Kathāsaritsāgara or रजनिका of the Brhatkathāmañjari As a matter of fact the reading विरचिताम् is found in some manuscripts and it should be adopted विरचिता was a palace–maid, with whom Udayana had a secret *affaire de cœur* It became known to Vāsavadattā, when the king through mistake addressed her by the maid's name Udayana then had to propitiate her by falling at her feet Read 'सोऽपि वत्सेश्वरो जातु चपल पूर्वसगताम् । **गुप्त विरचितां नाम** भेजेऽन्त पुरचारिकाम् ॥ 65 तद्दोत्रस्खलितो देवी पादलग्न. प्रसादयन् । लेभे सुभगसाम्राज्यमभिषिक्तस्तदृश्रुभि ॥ 66' कथासरित्सागर 2. 6 There seems to be no doubt that विरचिताम् is the original reading It is interesting to see how different readings arose in the place of this original Thus, विरचिकाम् is evidently a scribe's mistake for विरचिताम्. Then the fact that विरचिता was a proper name was missed by some, who consequently found it difficult to get

any meaning out of that word So विरचितम् ( 'नपुसके भावे क्त' ) in the sense of विरचनम् and विरचनाम् were proposed as substitutes for विरचिताम्. विरचितम् and विरचनाम् were interpreted in the sense of the arrangement of the hair of Vāsavadattā by Udayana. With this interpretation Udayana's question would mean whether Vāsavadattā remembers how he as a gallant lover used to arrange her hair in former days and whether now that he cannot do so, Vāsavadattā feels sorry and neglects her toilet This interpretation is open to three objections ( 1 ) The process of getting all this sense from the word विरचितम् or विरचनाम् is much too artificial and far-fetched ( 2 ) Udayana is now dreaming and he is evidently dreaming of the days when he and Vāsavadattā lived together How can he then be supposed to be aware of the developments which have caused Vāsavadattā's temporary separation from him and ask a question based on that separation ? To him Vāsavadattā is really dead, not merly separated in such a manner that he cannot render to her the gallant service that he used to do before ( 3 ) If such were the nature of Udayana's question, there is no reason why Vāsavadattā should get angry ( सरोषम् ) and be annoyed with it Therefore, the emendations विरचितम् and विरचनाम् are unacceptable The variants विरहिताम् and विरहिकाम् must also be rejected, because they refer to Vāsavadattā's separation, which the king cannot be supposed to take note of even in a dream The whole episode is really quite simple and it is not necessary to go through any elabarate explanation or to propose any fanciful emendations Udayana is dreaming of an incident in his past life connected with the palace-maid Viracitā. It was something like this The king had an affair with the maid. When Vāsavadattā knew this she naturally became angry and refused to wear any ornaments Udayana feared that Viracitā would suffer the terrible consequences of Vāsavadattā's anger So he pleaded with Vāsavadattā for the sake of his sweet-heart This is the background of Udayana's dream and the words he utters. It may here be remarked that king-heroes of Sanskrit dramas are by no means noted for fidelity to one woman This was perhaps due to polygamy which prevailed extensively in ancient India among kings and the rich generally A *liaison* with a palace-maid was not unusual with kings The glorious example of Agnimitra, who fell in love with a palace-maid, is a case in point So Udayana's affair with Viracitā need not be found fault with on the ground of propriety v 6 60—आ अपेहि—These words are indicative of Vāsavadattā's annoyance with the question he asks her. इहापि = even here in the capital of Magadha.

Vāsavadattā is surprised to see that Udayana is still thinking of his former sweet-heart, though he is so far away from Kauśāmbī and so many things have happened since then. v. 6 65—शय्याया प्रलम्बितम् hanging from the bed As Udayana says in his dream 'भवती प्रसादयामि, he stretches out his hands as a gesture of supplication. One of his hands thus comes off the bed and hangs down Vāsavadattā wants to place it on the bed before she departs

It should be noted that this scene of Udayana's dream-talk is also objectionable on the ground of improbability It embodies a small conversation between a sleeping and a waking person How can such a conversation be regarded as probable? The king is asleep and dreaming He is not supposed to hear Vāsavadattā s words How does he then ask questions which seem to suggest tnat he hears them? Further, it is true that people sometimes talk in dreams But surely such talk is never so consistent, continuous and intelligent as the king's seven speeches in this scene are

Against such criticism we have once more to plead that rigorous standards of probability must not be applied to dramatic situations of this kind If we remember this principle, the scene would not appear to be improbable. As we pointed out before Udayana is dreaming of what happened when his affair with Viracitā became known to Vāsavadattā He is here repeating what he then must have said to her Being asleep he does not of course hear her remarks and replies in this scene But in his dream he must be supposed to be hearing the answers that Vāsavadattā must have given him and his questions have reference to those answers heard by him in the dream In the case of one of his questions viz यदि अकुपिता, किमर्थं नालकृतासि, it appears as if it has reference to what Vāsavadattā says before viz न हि न हि, दुःखितास्मि. But Udayana probably hears Vāsavadattā denying anger in the dream and his question refers to that denial Then again even here Vāsavadattā's दुःखितास्मि does not seem to have been taken note of by Udayana So it is not correct to say that Udayana's questions seem to suggest that he has heard Vāsavadattā's previous words

It would thus appear that the objection that this scene is dramatically improbable does not hold much water.

v. 6 67—सहसा उत्थाय—The touch of Vāsavadattā produces magic effect on Udayana His sleep and dream at once end and he suddenly gets up. The touch of beloveds exercises such miraculous effect on

their lovers. In the Uttararāmacarita Bhavabhūti represents Sītā's touch as having revived Rāma from a swoon more than once

***Stanza 7*** CONSTRUE —सभ्रमेण निष्क्रामन् अह द्वारपक्षेण ताडित [ अस्मि ]। तत. अय भूतार्थ- मनोरथ [ वा इति ] व्यक्त न जानामि। ( अनुष्टुप् )

As Udayana on being awakened from his sleep and dream by the magic touch of Vāsavadattā suddenly gets up, he sees Vāsavadattā quickly going out of the door He tries to rush out in order to catch her But Vāsavadattā had apparently closed the door when she slipped out. So the king dashes against it and becomes somewhat stunned He is, therefore, unable to know exactly whether what he saw was Vāsavadattā in reality or only in imagination It should be noted that the king's uncertainty was intensified by the fact that even before he was awakened he was seeing Vāsavadattā in his dream So when on suddenly awakening he saw her, he could not be sure whether what he saw was merely a continuation of his dream or Vāsavadattā in flesh and blood This is really a very ingenious situation which Bhāsa has created द्वारस्य पक्ष पार्श्व ( panel ) तेन. तत = ताडनाद् हेतो = ताडनजनितजाड्याद् हेतो . तत means because owing to the stroke I was stunned अयम् = वासवदत्तादर्शनरूपः आभास the vision of Vāsavadattā भूतश्चासौ अर्थश्च भूतार्थ a thing which has actually happened i e a reality मनस रथ मनोरथ the mind's car. One can go anywhere in a mental car So मनोरथ means heart's cherished desire or longing

v. 7 2—धरते–The Siddhānta-kaumudī gives धृ of the 1st conjugation both in the Parasmaipada ( धृञ् ) and in the Ātmanepada ( धृङ्). So we can legitimately get two forms धरति and धरते from धृ U to be alive. It is, therefore, not correct to say that धरते is incorrect for ध्रियते. Though in stanza 7 above the king says he is not sure whether what he saw was Vāsavadattā in reality or in imagination, on second thoughts he seems to have made up his mind that he actually saw her and therefore proceeds to assure the Vidūṣaka that Vāsavadattā lives. v 7 4—अविधा वासवदत्ता०–These sentences have occurred before. See iv 4 32, 33 Bhāsa seems to be in the habit of repeating expressions and sentences At the possibility of Vāsavadattā being alive the Vidūṣaka seems to have been alarmed once more That is why he repeats the same sentences.

***Stanza 8*** CONSTRUE —शय्यायाम् अवसुप्तं मा बोधयित्वा [ हे ] सखे, [वासवदत्ता] गता। [ सा ] दग्धा इति ब्रुवता रुमण्वता [ अह ] पूर्व वञ्चित अस्मि। ( अनुष्टुप् )

In this stanza the king expressess his firm conviction that Vāsavadattā is alive He feels certain that she went away after waking him up The natural conclusion from this is that Rumanvat must have deceived him when he reported that she perished in the fire अवसुप्त *p p p* from अव + स्वप् स्वपिति to sleep The word has been used before Vide v 6 39 The preposition अव has no special sense बोधयित्वा is gerund from बोधयति, which is causal from बुध् बोधति–ते बुद्धयते to know or to wake up बोधयित्वा suggests that he was wide awake when he saw her going So there can be no doubt about her being alive रुमण्वता—Rumanvat is specially mentioned in connection with the report of Vāsavadattā's death in the fire, because it was he who was the king's constant companion after the calamity

v 8 2—एतत् = त्वा बोधयित्वा वासवदत्तायां गमनम् v 8 3—न must be understood as embodying a question of appeal Is it not? Certainly it is impossible आ signifies recollection, being equal to 'I see'. The Vidūṣaka has now hit upon an explanation as to why the king believes he has seen Vāsavadattā He had been talking to the king about the bathing pools in Ujjayinī. They had recalled in the king's mind memories of Vāsavadattā Then he went to sleep. So he must have dreamt about her and seen her in his dream And he wrongly thinks that he saw her after waking This is the explanation of the Vidūṣaka v 8 4—एवम् suggests the king's sorrowful disappointment at the thought that he must have seen a dream

***Stanza*** 9 CONSTRUE —यदि तावद् अय स्वप्न· [ स्यात्, तर्हि ] अप्रतिबोधनं धन्यं [ भवेत् ] । अथ वा [ यदि ] अय विभ्रम· स्यात्, [ तर्हि ] हि [ ईदृश· ] विभ्रम· मे चिरम् अस्तु । ( अनुष्टुप् )

The Vidūṣaka's statement that the king might have seen Vāsavadattā in a dream shakes his belief in the reality of the vision. He now argues. If the vision were not a reality, it must have been either a dream or an illusion. In any case the experience was so enchanting that he would not like to be awakened from such a dream or would prefer ever to labour under such delusion The sentiment in the stanza is suggestive of the intense affection of the king for Vāsavadattā and the great pleasure he experiences in her company. अप्रतिबोधनम् not awakening. धन्यम् blessed, blissful Vide above p 154. विभ्रम: illusion or hallucination.

v. 9 3—यक्षिणी a female Yakṣa, a fairy The Yakṣas were semi-divine beings, attendants of Kubera and possessed of supernatural powers They were apparently being worshipped in Bhāsa's time.

For, the temple of a Yakṣinī is mentioned in the Pratijñāyaugandharāyaṇa in (' या कालाष्टमी अतिक्रान्ता तस्या तत्रभवती वासवदत्ता नाम राजदारिका . यत् तद् बन्धनद्वारस्य अग्रतो भगवत्या यक्षिण्या स्थानं तस्मिन् देवकार्यं कर्तुं गतासीत् '). It appears there was a similar temple of a Yakṣinī in Rājagṛha and that she was known by the name Avantisundarī There is an unconscious reference to Vāsavadattā in this speech of the Vidūṣaka. Vāsavadattā was an Avantisundarī in the sense of a beauty from Avanti She was living in that city and was a Yakṣinī in the sense of one possessed of miraculous powers The audience has already witnessed Vāsavadattā's miraculous powers in awakening the king by the mere touch of her hand and sending him to the seventh heaven of joy It should be noted that the Vidūṣaka does not know that Vāsavadattā is alive and living in that city. His reference to Vāsavadattā is unconscious and is enjoyed by the audience the more for that reason The Vidūṣaka's object in making this remark is merely to offer a humorous explanation of what he regards as the king's delusion The reading अस्मिन् राजकुले ( in this palace ), instead of एतस्मिन् नगरे, makes a reference to Vāsavadattā more explicit In this case we must suppose that the Vidūsaka must have heard from some one in the palace that a lady from Avanti was living there, that she was known as a Yakṣinī, because there was something mysterious about her and that she was further called Avantisundarī, because of her beauty and her manner of dressing He of course could not be supposed to have actually seen her at any time So he tells the king that he might have seen this mysterious lady from Avanti who was, according to his reports, living in the palace. This reading cannot be accepted, because it involves a direct reference to Vāsavadattā, which for that very reason suffers from the dramatic point of view Besides there could be no possible reason why this mysterious lady from Avanti should be seen in the Sea House But if we were to suppose, as we do in the case of the reading in the text, that a real Yakṣinī in the form of a deity lived in that city, perhaps as its guardian angel, then she would be visiting any place she liked for reasons best known to her alone

**Stanza 10** CONSTRUE —स्वप्नस्य अन्ते विबुद्धेन [ मया ] चारित्रम् अपि रक्षन्त्या [ वासवदत्ताया ] नेत्रविप्रोषिताञ्जनं दीर्घालकं मुखं दृष्टम् । ( अनुष्टुप् )

Once more the conviction that he saw Vāsavadattā in reality grows strong in Udayana and he emphatically ( न, न ) repudiates the possibility that he has seen the Yakṣinī In this stanza the king

describes Vāsavadattā as he saw her She had no collyrium in her eyes and her hair were hanging loosely on her back These were indications that she was a virahinī and that during the period of separation she was guarding her character Separated women forswore the use of such articles of toilet as collyrium and cosmetics and did not braid their hair properly but allowed them to hang loosely on their back with a single knot Such arrangement was known as एकवेणी. Udayana is giving these particulars about Vāsavadattā to suggest that if he had seen a Yaksinī, there was no reason why she should have appeared in this condition स्वप्न means both sleep and dream In this stanza and in the next it has the sense of sleep It may be noted that dream is nothing but sleep in a particular form विबुद्धेन–Supply मया after this विबुद्ध is *p p p* from वि + बुध् बोधति–ते बुध्यते to awake नेत्राभ्या विप्रोषितम् अपगमितम् ( discarded, banished ) अञ्जनं यस्य For this idea compare 'रुद्धापाङ्गप्रसरमलकैरञ्जनस्नेहशून्यं प्रत्यादेशादपि मधुनो विस्मृतभ्रूविलासम्। त्वय्यासन्ने नयनमुपरिस्पन्दि शङ्के मृगाक्ष्या मीनक्षोभाच्चलकुवलयश्रीतुलामेष्यतीति ॥' मेघदूत 92 चरित्रमेव चारित्रम् character The word is also written as चारित्र्यम् It is derived from चर् चरति + the suffix इत्र. It means primarily movement, then, behaviour, conduct, character. अपि–The force of this word is that not only was she preserving her body, but also her character दीर्घा असयता अत एव लम्बा अलका यस्य The hair hung long, because they were not properly arranged The fact that Vāsavadattā had renounced the use of collyrium for her eyes and had not plaited her hair properly showed that she was faithful to Udayana from whom she was separated

**Stanza 11** CONSTRUE —य. तया सत्रस्तया देव्या निपीडित स्वप्ने अपि उत्पन्नसंस्पर्श [ च संजात. स. ] अयं बाहु [ अद्यापि ] रोमहर्ष न मुञ्चति। ( अनुष्टुप् )

The king is here pointing out to the Vidūṣaka another piece of unmistakable evidence for his assertion that he saw his queen Vāsavadattā Vāsavadattā pressed his hand as she placed it on the bed Udayana was asleep at this time. Even in that condition he felt the thrill and the horripilation was visible on his arm even then. If what he had seen had been merely an illusion, he would not have felt the thrill. And that he actually felt the thrill is proved by the fact that it continues even now सत्रस्त *p. p p* from सम् + त्रस् त्रसति त्रस्यति to fear As Vāsavadattā held the king's hand to replace it on the bed, she feared that the king might wake up and see her Probably her frightened look was observed by the king as he was awakening. स्वप्नेऽपि—The force of अपि is this Ordinarily a man is not

conscious of any touch, whether thrilling or otherwise, in sleep But Vāsavadattā's touch was so miraculous that it was felt by him even in sleep रोम्णा हर्ष उन्नतिरूपा विकृति ( bristling, standing on end ) तम् रोमहर्ष means horripilation, thrilling sensation, thorny appearance of the body It is one of the eight sāttvikabhāvas or outward manifestations of powerful emotions such as love or fear that may be raging in one's heart The present horripilation represented the manifestation of Udayana's love for Vāsavadattā, caused by the touch of her hand. Note ' स्तम्भ स्वेदोऽथ **रोमाञ्च** स्वरभङ्गोऽथ वेपथु ॥ 135 वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृता । 136 ' साहित्यदर्पण 3

v. 11 2—मा भवान्०—For a similar expression vide above in 0. 30. For the incorrect use of मा here vide notes on p 147 above अनर्थ means an improper or absurd thing The Vidūsaka thinks that the king's idea that Vāsavadattā lives is an absurdity The negative particle in अनर्थ here possesses the sense of अप्राशस्त्य ( unfitness or impropriety ). Note ' तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता । **अप्राशस्त्यं** विरोधश्च नञर्था षट् प्रकीर्तिता ॥ ' v 11 4—आर्यपुत्र lit the son of the respectable or worthy one. This is the usual epithet with which women address or refer to their husbands in Sanskrit dramas Note ' सर्वस्त्रीभि पतिर्वाच्य आर्यपुत्रेति यौवने '; ' ऊढाया देवि दयिते पुमानाह प्रिया प्रति । **आर्यपुत्र** च जीवेश नाथ साप्याह वल्लभम् ॥ ' नाटकलक्षणरत्नकोश 2254–2255 But here the chamberlain uses the epithet with reference to King Udayana This is very unusual and is regarded as an indication of the antiquity of the play A similar use of आर्यपुत्र occurs below in vi 5 2 and also in बालचरित v v 11 5—बलाना सैन्याना समुदय समूह. तेन with an assemblage or collection or body of armies or troops. The assemblage consisted of different kinds of troops such as the well known four kinds referred to in the next sentence This is shown by the use the expression बलसमुदयेन in preference to बलेन v 11. 6—आरुणि. was the name of the usurper who had captured almost the whole of Udayana's kingdom and driven him to Lāvanaka. अभिघातयितुम् is the infinitive from अभिघातयति, which is causal from अभि + हन् हन्ति to strike, to kill We must supply भवत। here Thus, ' भवान् आरुणिम् अभिहन्ति ' is active , ' रुमण्वान् भवता आरुणिम् अभिघातयति ' is causal. हस्त्यश्वरथपदातीनि—This word mentions the four usual divisions or constituents of an ancient Indian army viz elephants ( हस्तिन ), horses or cavalry ( अश्वा ), chariots ( रथा. ) and foot-soldiers or infantry ( पदातय ) Note 'एतन्मौलादिषड्भेदं **चतुरङ्गं बलं विदुः**। षडङ्गं मन्त्रकोषाभ्या **पदात्यश्वरथद्विपै** ॥ ' कामन्दक's नीतिसार 19–24. हस्त्यश्वरथपदातीनि is an adjective to विजयाङ्गानि and must, therefore, be dis-

solved as a बहुव्रीहि in some such manner हस्त्यश्वरथयुक्ता. पदातय येषु तानि. From a strictly grammatical point of view the compound should have been a समाहारद्वन्द्व ( हस्त्यश्वरथपदातीनां समाहार हस्त्यश्वरथपदाति ), because it consists of words denoting constituents of an army, according to 'द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम्' पा 2 4 2 विजयावहानि अङ्गानि ( parts or constituents of an army ) विजयाङ्गानि ( मध्यमपदलोपी ) सनद्ध is *p p p* from सम्+नह् नह्यति नद्धते to bind or tie, to become ready To become ready for battle means to put on an armour. Therefore, सनद्ध is given as a synonym for one who is encased in an armour Note 'सनद्धो वर्मित सज्जो दंशितो व्यूढकङ्कट.' अमर

**Stanza 12** CONSTRUE —ते रिपव भिन्ना [ सन्ति ]। भवद्गुणरता पौरा समाश्वासिता [ वर्तन्ते ]। भवत्प्रयाणसमये या पार्ष्णी [ रक्षणीया स्यात् ] तस्या अपि [ रक्षणार्थं ] विधानं कृतम् [ अस्ति ]। यद् यद् अरिप्रमाथजनन साध्यम् [ अस्ति ] तत् तत् मया अनुष्ठित [ वर्तते ]। त्रिपथगा अपि च बले तीर्णा [ अस्ति ]। वत्सा च तव हस्ते [ वर्तन्ते ]। ( शार्दूलविक्रीडितम् )

This stanza enumerates the various measures which have been adopted to ensure victory to Udayana in the impending battle Thus first, seeds of dissension have been sown in the enemy's ranks so that he would not be able to present a united front Secondly, the citizens of Kauśāmbī, ever devoted to Udayana for his virtues, are assured by means of a proclamation that an expedition is being led against the usurper Thirdly, precautions have been taken to protect the rear of the attacking army Fourthly, all things necessary for the destruction of the enemy have been done. And fifthly, troops have already started the march on Kauśāmbī by crossing the river Ganges. Thus it seems clear that the Vatsa country is as good as conquered. भिन्ना ( *p. p p* from भिद् भिनत्ति–भिन्ते to break or split ) divided This refers to the employment of भेद ( sowing dissension ), which is one of the four expedients or means (उपाया ) of success against an enemy, the other three being साम, दानम् and दण्ड Read 'भेदो दण्ड साम दानमित्युपायचतुष्टयम्' अमर , 'उपाया साम दान च भेदो दण्डस्तथैव च। सम्यक्प्रयुक्ता सिध्येयुर्दण्डस्त्वगतिका गति ॥' याज्ञवल्क्यस्मृति 1 346 According to Kāmandaka these expedients are seven Note 'साम दान च भेदश्च दण्डश्चेति चतुष्टयम्। मायोपेक्षेन्द्रजाल च **सप्तोपाया प्रकीर्तिता** ॥' नीतिसार 18. 3 It is pointed out that these expedients are useful not only when dealing with an enemy, but also in small every day affairs. Thus they can be used in asking a boy to study in the following manner 'अधीष्व पुत्रकाधीष्व दास्यामि तव मोदकान्। यद्वान्यस्मै प्रदास्यामि कर्णमुत्पाटयामि ते ॥' भवतः गुणेषु रता devoted to your virtues. The adjective shows the popularity, which Udayana enjoyed among the citizens रत is *p p p* from रम् रमते to rejoice at, to be fond of, to

take delight in पौरा (पुरे भवा) citizens This must refer to the citizens of Kauśāmbī, the capital of the Vatsas समाश्वासिता reassured. समाश्वासित is *p p p* from समाश्वासयति, which is causal of सम् + आ + श्वस् श्वसिति to take heart or courage What exactly was the nature of the assurance conveyed to the citizens and how it was conveyed is not made clear It would appear that the citizens of Kauśāmbī had not been reconciled to the rule of the usurper on account of their loyalty to Udayana A proclamation was, therefore, issued assuring them that an expedition against Āruṇī had been planned and would immediately be undertaken This was expected to cheer up the citizens and create an unfavourable and inconvenient atmosphere for the new king पार्ष्णि *m f* means the heel, then, the rear of the army The form पार्ष्णी is unusual It is likely the original reading was पार्ष्णिर्यापि विधानम् measure, precaution. The second line requires certain words to be supplied in order to make the meaning clear For these see the construction above पार्ष्णी may be taken to stand for पार्ष्णिग्राह, which means a neighbouring prince, who being a friend of the enemy takes or attacks the rear of the ambitious monarch, when he starts on his expedition. पार्ष्णिग्राह is one of the twelve near and distant neighbours of a king, who form his mandala or circle Vide Kāmandaka 8. 16,17 In this case विधानम् would mean प्रतिविधानम् i e measures against such पार्ष्णिग्राह अरे प्रमाथ नाश त जनयति इति which brings about the destruction of the enemy त्रीन् पथो गच्छति इति, त्रिभि पथिभि गच्छति इति, त्रयाणा पथा समाहार त्रिपथम्, तेन गच्छति इति वा त्रिपथगा the Ganges, so called because it flows in three paths or streams, one of which, called Mandākinī, is in heaven, the other, called Bhāgīrathī, is on earth and the third, called Bhogavatī, is in the nether world Read 'क्षितौ तारयते मर्त्यान्नागास्तारयतेऽप्यध । दिवि तारयते देवास्तेन **त्रिपथगा** स्मृता ॥' तीर्ण is *p p p.* from तॄ तरति to cross This shows that the Ganges lay between Magadha and Vatsa वत्सा – The plural means either the country or the people thereof The two च्स in the last line denote simultaneous or undelayed occurrence of the two actions No sooner did the troops cross the Ganges than the Vatsas fell in your hands. 'वत्साश्च हस्ते तव' is said, because Darśaka is quite sure of success.

**Stanza 13** CONSTRUE :—नागेन्द्रतुरङ्गतीर्णे विकीर्णबाणेऽग्रतरङ्गभङ्गे महार्णवाभे युधि दारुणकर्मदर्शं तम् आरुणिम् उपेत्य [ अयम् अहम् इदानी त ] नाशयामि । ( उपेन्द्रवज्रा )

In this stanza Udayana declares his readiness to meet Āruṇi in a single combat and destroy him The stanza contains an elaborate simile, comparing the battle with a mighty ocean. The adjectives

नागेन्द्र . तीर्णे and विकीर्ण भङ्गे are paronomastic and convey two senses, one going with battle and the other with ocean नागेन्द्रतुरङ्गतीर्णे (1) नागा इन्द्राः इव नागेन्द्रा Indra-like elephants i e lordly elephants नागेन्द्राश्च तुरङ्गाश्च नागेन्द्रतुरङ्गा नै तीर्णं पारित which(battle)is crossed over i e won with mighty elephants and horses. The adjective shows the important part which elephants and horses played in ancient warfare (2) नागेन्द्रा इव तुरङ्गा जलाश्वा नागेन्द्रतुरङ्गा । तीर्णा प्लवना नागेन्द्रतुरङ्गाः यस्मिन् in which (ocean) water horses resembling lordly elephants float Two things are to be noted here First, the order of the two words तीर्ण and नागेन्द्रतुरङ्ग is inversed, according to 'वाहिताग्न्यादिषु' पा 2 2 37 Secondly, तीर्ण which is a past passive participle, possesses an active sense विकीर्ण. भङ्गे (1) उग्रतरङ्गाणा भयप्रदवीचीना भङ्गा खण्डा उग्रतरङ्गभङ्गा । बाणा उग्रतरङ्गभङ्गा इव बाणोग्रतरङ्गभङ्गा । विकीर्णा बाणोग्रतरङ्गभङ्गा यस्मिन् in which (battle) arrows, resembling pieces of terrible waves, are scattered all round (2) विकीर्णा बाणा इव उग्रतरङ्गभङ्गा यस्मिन् in which (ocean) pieces of furious waves resembling arrows are scattered about अर्णांसि जलानि सन्ति अत्र इति अर्णव सागर । महाश्चासौ अर्णवश्च महार्णव । महार्णव इव, महार्णवस्य आभा इव वा, आभा यस्य स महार्णवाभ. possessing the lustre i. e. the resemblance of the mighty ocean The word आभा shows that we have here a simile (उपमा) and not a metaphor (रूपकम्) युधि *loc sing* of युध् battle. युध् in the sense of battle is feminine in gender It is here used as a masculine noun, as shown by the form of the three adjectives. This must be put down as a case of poetical licence As a matter of fact such change of gender is often met with in the Mahābhārata. So the masculine use of युध् should really be regarded as another indication of the antiquity of the play

v 13 1—निष्क्रान्ता. सर्वे—There are only two characters on the stage. So the plural in this stage-direction is incorrect It must be due to the poet's carelessness The proper stage-direction would be निष्क्रान्तौ. Or perhaps 'निष्क्रान्ता सर्वे' is a formal stage-direction, which is sometimes used at the end of an Act, though there may not be more than two characters on the stage A similar stage-direction occurs at the end of the 1st, 2nd and 5th Acts of Kālidāsa's Śākuntala without justification

## ACT VI

vi 0 1—The काञ्चुकीय who now enters is the chamberlain of King Mahāsena, father of Vāsavadattā vi 0 2-अशून्य कृ to make non-vacant by being in, or going to, a place, is idiomatic for to occupy it or be on duty there Compare 'रैवतक, त्वमपि स्व नियोगमशून्यं कुरु ।' शाकुन्तल ii 7 4, 5 vi 0 3—प्रतीहारी or प्रतिहारी a female door-keeper or portress. Note that प्रतीहार or प्रतिहार means both 'a door' and 'door-keeper' ('द्वारि द्वा स्थे प्रतीहार प्रतीहार्यप्यनन्तरे' अमर ) and प्रति has its इ lengthened optionally, according to 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' पा 6 3 122 ( उपसर्गस्य बहुलं दीर्घ स्याद् घञन्ते पर न तु मनुष्ये । परिपाक । परीपाक. । अमनुष्ये किम्। निषाद । सि. कौ. ) प्रतीहार is explained as प्रतीहार प्रतिहरण जनवारणमस्मि अत्र, अस्ति अस्य इति वा। अथवा। प्रतिरामभिमुख्ये प्रतिहियन्ते राज्ञोऽभिमुख जना नयिन्ते अस्माद् अनेन इति वा। प्रतीहार. also occurs in the sense of a message ( प्रतिहियते कस्मैचित् कथ्यते असौ ) below in vi 0 9 विजया is the name of the portress The same name occurs in the प्रतिज्ञायौगन्धरायण, प्रतिमा and अभिषेक This is regarded as one of the indications of the common authorship of these plays vi 0. 5—वत्सनामकं वत्सानां वा राज्यं वत्सराज्य तस्य लाभेन प्रवृद्ध वृद्धि प्राप्त उदय उत्कर्ष यस्य. This adjective is very important from the dramatic point of view It tells us that the battle, to which reference was made towards the close of the last Act, was fought and that victory crowned the arms of Udayana, who thereupon regained his lost kingdom रैभ्यसगोत्र· bearing the name Raibhya The word is thus explained गोत्रेण नाम्ना सहित सगोत्र सनामक. इत्यर्थ । रैभ्येण रैभ्य इति शब्देन सगोत्र रैभ्यनामा इत्यर्थ गोत्रम् means *inter alia* both a family and a name Note 'गोत्र क्षेत्रेऽन्वये छत्रे सभाव्ये बोधवर्त्मनो. । वने **नाम्नि** च, गोत्रोऽद्रौ, गोत्रा भुवि गवा गणे' हैम For गोत्र in the sense of a proper name see 'दाक्षिण्येन ददाति वाचमुचितामन्त पुरेभ्यो यदा **गोत्रेषु स्खलितस्तदा** भवति च व्रीडाविलक्षाश्रिम ॥' शाकुन्तल vi 5, 'उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणा **मद्गोत्राङ्कं** विरचितपद् गेयमुद्गातुकामा।' मेघदूत 83; 'स्मरसि स्मर मेखलागुणैरुत **गोत्रस्खलितेषु** बन्धनम्। ' कुमारसभव 3 8 This chamberlain is specifically referred to by the name Raibhya below in vi 15, 17 and vi 18 18. There is thus no doubt that Raibhya is his proper name Therefore, it is wrong to interpret Raibhya as the name of his family or clan vi. 0 7—अङ्गारवती is the queen of Mahāsena and mother of Vāsavadattā vi. 0 9—अदेशकाल· is thus explained देशयुत. काल देशकाल ( मध्यमपदलोपी समास )। अप्रशस्त (improper) देशकाल अदेशकाल. If the word is not explained as a मध्यमपदलोपी compound, it would have taken the form of अदेशकालौ. What the portress means to say is that neither the place where Udayana is nor the present time is proper for any message to be conveyed to him Why the place and time are not suitable is being explained

by her below. vi 0. 13—भर्तु –The genitive seems to have been used for the dative, for my master i. e. for his diversion. What happened was this . Some one went to the palace and played on the lute He expected that he would thus be able to attract the king's attention, give him some pleasure by his play and get a reward. भर्तु is thus practically equal to भर्तु विनोदार्थम् Or भर्तु as it is may be construed with the following word. This would involve एकदेशी अन्वय , as भर्तु would go with प्रासाद, which is only a part of सुयामुनप्रासादगतेन. Besides there is no point in saying that the palace belonged to ' my master '. Altogether it would be best if भर्तु were dropped. सुयामुननामक- प्रासाद- सुयामुनप्रासाद तं गतेन. The palace was called सुयामुन, because it was situated on the Yamunā and seemed as though completely to belong to it ( यमुनाया अयं यामुन समीचीनो यामुन सुयामुन ). Read 'अस्ति वत्सेषु नगरी कौशाम्बी हृदय भुव- । **संनिविष्टानुकालिन्दि** तस्यामुदयनो नृप ॥ **सुयामुन**मथारुह्य पद्मरागनगारुणम्। दिग्दाहादिव रक्तानामपश्यं मण्डल दिशाम्॥' बृहत्कथाश्लोकसंग्रह 4 14 and 5. 94 Compare सुगाङ्ग, the name of the palace in Pātaliputra, occurring in the Mudrārākṣasa II 10 The expression सुयामुनप्रासादगतेन is very suggestive dramatically It tells us that the scene of action has now shifted from the royal palace in Rājagrha to Udayana's own palace Suyāmuna in Kauśāmbī This means that after the defeat of Āruni Udayana returned to his own country and took up his residence in Suyāmuna The reading सूर्यामुखप्रासादगतेन is not easily explicable Here the name of the palace would be सूर्यामुख. We must suppose that the palace was so called, because it i.e. its main entrance faced the sun i e the east But in view of the fact that सुयामुन has actually been mentioned as the name of the royal palace at Kauśāmbī, the reading सूर्यामुखप्रासादगतेन must be rejected vi. 0 14—घोषवती was the name of the famous lute, with which Udayana used to fascinate and capture elephants It was this lute with which Udayana had taught वीणावादन to Vāsavadattā and which had been the witness of the romantic love that sprang between the pupil and the preceptor. According to the Kathāsaritsāgara this lute was a gift of gratitute to Udayana from the Nāga Vasunemi, whose life Udayana had saved in his young days Vide p. 146 above. The Brhatkathāślokasamgraha records that this lute possessed the magic property of sending out sweet tunes from its strings though untouched, when it was placed on the lap ( 'अङ्कमारोपिताया च तन्त्र्यो यस्यामनाहता । मधुर निःस्वनेयुस्ता विद्या घोषवतीमिति ॥' 5. 141 ) vi 0. 21—ततस्तत्र गत्वा पृष्ट is really equal to ततः केनापि सेवकेन तत्र गत्वा स वीणावादक पृष्ट . आगम acquisition vi. 0 22—नर्मदातीरे—Here an important question

arises. How is it that the lute was found on the bank of the Narmadā? As a matter of fact we have no knowledge that it was ever lost No reference to its loss is made anywhere else in the drama, not even in the passage ( p 36 ) where Padmāvatī's desire to learn to play on the lute is mentioned Then again, the bank of the Narmadā is a far cry from Vatsa and Magadha. ow Hcould the lute have gone there? In this connection we venture to advance the following conjecture. The reading नर्मदातीरे is a corruption for यमुनातीरे The lute, which was the witness of the romantic love that sprang between Udayana and Vāsavadattā at Ujjayinī, was naturally taken away by them, when they ran from that city to Kauśāmbī. During the troublous times which followed and in which Āruni rose and drove Udayana from Kauśāmbī to Lāvānaka the lute came to be lost somehow Since then it remained in the forest on the bank of the Yamunā until it was discovered by this fellow who now plays on it Kauśāmbī was situated on the Yamunā So it is not improbable that the lute which was lost during Udayana's hurried departure from that city was found on the bank of the Yamunā कूर्चाणा तृणविशेषाणा गुल्मे गहने ( thicket ) लग्ना ( clinging to i e lying in ) vi 0 23, 24—मोह गतो भर्ता—We remember Udayana had similarly fainted before. Vide i. 12 35, 36 Udayana was evidently a man of sensitive and sentimental temperament It is a matter of common experience that when an object, connected with a loved relative, who is dead, is seen, it causes us great pain मोहात् प्रत्यागतेन लब्धसज्ञेन who came back to himself or recovered from the swoon. बाष्पै· पर्याकुलं व्याथितं ( distressed ) तेनमुखेन is an instance of उपलक्षणे तृतीया or the instrumental in the sense of ' characterised by '. vi. 0. 25—ईदृशो अनवसर.—The time is improper or unsuitable for the message to be conveyed to the king, because he is now in an unhappy state or mind. vi 0 26—इदम् = निवेदनम् announcement This has reference to the chamberlain's opening words ' निवेद्यता निवेद्यताम् ' स. वासवदत्ताप्रस्ताव: आश्रय: यस्य तद् तदाश्रयम् What the chamberlain means is that his mission refers to the same topic viz the topic connected with Vāsavadattā So there is no objection to his arrival being reported to Udayana. vi. 0 32—मिश्रविष्कम्भक· mixed prelude. विष्कम्भक is a short scene which comes at the beginning of an Act. For definition see Appendix C

**Stanza 1** CONSTRUE — [ हे ] श्रुतिसुखनिनदे [ वीणे ], देव्या [ वासवदत्तायाः ] स्तनयुगले जघनस्थले च सुप्ता [ त्वं ] विहगगणरजोविकीर्णदण्डा [ सती ] प्रतिभयम् अरण्यवासं कथं नु अध्युषितासि । ( पुष्पिताग्रा )

As a sentimental lover the king is addressing the lute in this stanza. How could you, O lute, he asks, who enjoyed the proud privilege of sleeping on the breasts and hips of Vāsavadattā, suffer the dreadful residence in a forest? The question is intended to bring out the great contrast between the two positions which the lute occupied. For a similar address and question read 'कथ नु त बन्धुरकोमलाङ्गुलिं कर विहायासि निमज्जमम्भसि। अचेतन नाम गुणं न लक्षयेन्मयैव कस्माद्वधीरिता प्रिया ॥ शाकुन्तल vi 13. श्रुतिभ्या कर्णाभ्या सुखा सुखजनका निनदा तन्त्रीस्वना यस्या तत्सबुद्धौ श्रुतिसुखनिनदे whose notes or tunes are pleasing or delightful to the ears Compare the description of the lute given by Bhāsa elsewhere 'श्रुतिसुखमधुरा स्वभावरक्ता करजमुखोल्लिखिताग्रवृष्टतन्त्री। ऋषिवचनगतेव तन्त्रविद्या गजहृदयानि बलाद् वशीकरोति ॥' प्रतिज्ञायौगन्धरायण ii 12. जघन स्थलमिव ground–life hips i e. broad hips. Note 'पश्चान्नितम्ब स्त्रीकट्या· क्लीव तु **जघनं** पुर' अमरः सुप्ता slept, rested The lute used to rest on the breasts and hips of Vāsavadattā during breaks in the lessons and during the lessons विहगाना पक्षिणा गणै समूहैः (कर्तरि तृतीया) रजसा धूल्या (करणे तृतीया) विकीर्ण इतस्ततो व्याप्त (scattered over, occupied) इण्ड यस्या सा. This adjective describes the condition of the lute as it lay in the forest Birds moved round about it The dust raised by them was scattered all over it प्रतिगतः भयेन, प्रतिगत भयम् अस्मिन्·इति वा प्रतिभय भयकरः तम् dreadful, terrible See 'अथ भैरवम्। दारुणं भीषण भीष्म भीम घोर भयानकम्। भयकर **प्रतिभयम्**' अमरः. 'अरण्यवासम् अध्युषिता (*p p p* from अधि + वस्)' is an example of cognate object like the English 'dreamt a dream' 'slept a sleep or 'died a death' Note that in अध्युषिता the past *passive* participle termination is used to signify an *active* sense This is known as कर्तरि क्तः, which is available in the case of roots implying motion, of intransitive roots generally, and of the roots श्लिष्, शी, स्था, आस्, **वस्**, जन्, रुह् and जॄ, according to 'गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च' पा 3. 4. 72 (एभ्यः कर्तरि क्तः स्यात् भावकर्मणोश्च। गङ्गा गत। गङ्गा प्राप्तः। म्लानः। लक्ष्मीमाश्लिष्टो हरि। शेषमधिशयित। शिवमुपासित। **हरिदिनमुपोषित**। राममनुजात। गरुडमारूढ। विश्वमनुजीर्ण। पक्षे प्राप्ता गङ्गा येनेत्यादि। सि कौ). Note further that वस् to dwell, when preceded by उप, अनु, **अधि** or आ, governs the accusative case of that which forms the place of residence, according to 'उपान्वध्याङ् वस' पा 1. 4. 48 (उपादिपूर्वस्य वसतेराधार कर्म स्यात्। उपवसति अनुवसति अधिवसति आवसति वा वैकुण्ठं हरि। अभुक्त्यर्थस्य तु न। वने उपवसति। सि. कौ)

vi. 1 1 –अस्निग्धा not possessed of affection i e wanting in affection स्निग्ध is *p p. p* from स्निह् स्निह्यति to feel love for and is another example of कर्तरि क्त· तपस्विनी = अनुकम्पार्हा poor Vāsavadattā is so called,

because she died in the conflagration, where nobody could save her. Note that तपस्वी ( तप अस्ति अस्य ), which primarily means an ascetic, comes to mean poor or pitiable, because the ascetic is regarded by the practical man of the world as worthy of pity for his hard and rigorous life and for his neglect of all the varied opportunities of pleasure here in pursuit of the ideal of doubtful permanent happiness somewhere else. Note ' तपस्वी तापसे **चानुकम्प्ये** त्रिष्वपि योषिति । मासिकाकङ्कुरोहिण्योः ' मेदिनी.

**Stanza** 2 CONSTRUE — [ या त्व तपस्विन्या वासवदत्ताया ] श्रोणीसमुद्वहनपार्श्वनिपीडितानि खेदस्तनान्तरसुखानि उपगूहितानि माम् उद्दिश्य विरहे परिदेवितानि च वाद्यान्तरेषु सास्मितानि कथितानि च [ न स्मरसि ]। ( वसन्ततिलका )

Udayana says that the lute Ghoṣavatī is wanting in affection for Vāsavadattā, because she does not remember various things connected with the poor queen He takes this absence of recollection on the part of Ghoṣavatī for granted. For, had she remembered them, she would not have left the queen and remained in the forest for such a long time. Such is the idea at the back of Udayana's mind, when he charges Ghoṣavatī with want of affection for Vāsavadattā. श्रोण्याम् उत्सङ्गे समुद्वहनानि च पार्श्वाभ्यां पक्षाभ्या निपीडितानि निपीडनानि च ( द्वन्द्वसमास ). While playing on the lute, Vāsavadattā used to place it on her lap and hug it by her sides The plural indicates that this happened many a time श्रोणी or श्रोणि means primarily the buttocks. Here it secondarily signifies the lap खेदे, श्रमे सजाते सति इत्यर्थ., स्तनयो. अन्तरे मध्यावकाशे सुखानि happy in the interval or space of the breasts in exhaustion or fatigue उपगूहितानि = उपगूहनानि embraces. उपगूहित is *p p p.* from उपगूहयति-ते, which is causal from उप + गुह् गूहति-ते to conceal. When Vāsavadattā was fatigued with the practice on the lute, she probably used to rest it on her bosom. This the king poetically describes as an embrace between the breasts. Note that the second line is clumsily constructed The intended meaning is खेदे सुखानि स्तनान्तरोपगूहितानि. परिदेवितानि = परिदेवनानि lamentations परिदेवित is *p p. p* from परि + दिव् 10 A देवयते to lament or moan It is difficult to understand which exact period in Vāsavadattā's life these lamentations with reference to Udayana belong to. For, this must be a period when Vāsavadattā was separated from her husband and had the lute with her. No such period can be thought of. Are we to suppose that Bhāsa through carelessness makes Udayana aware of the present existence of Vāsavadattā in separation from him and imagine that she possessed the lute with her ? वाद्यस्य

वीणारूपस्य अन्तरेषु वीणावादनाविच्छेदावसरेषु इत्यर्थ. During the intervals of the practice on the lute the preceptor and the pupil apparently used to have pleasant conversations | निपीडित, उपगूहित, परिदेवित and कथित are all cases of the past passive participles used in the sense of abstract nouns, according to ' नपुंसके भावे क्तः ' पा. 3. 3 114

vi. 2. 1, 2—अल सतप्य–अल in the sense of prohibition governs the gerund. Vide above p 147 अतिक्रान्ता मात्रा यस्मिन् कर्मणि यथा तथा अतिमात्रम् beyond measure, excessively vi 1 3—मा मैवम्–Supply वद as the verb for this negative particle मा मा एव वद, because न शक्नोमि सतापं निवारयितुम्. This is what the king means.

**Stanza 3** CONSTRUE — मे चिरप्रसुप्तः कामः [ अनया घोषवत्या ] वीणया प्रतिबोधितः [ अस्ति ] । यस्या. [ देव्या ] घोषवती प्रिया [ आसीत् ] ता देवीं तु न पश्यामि । ( अनुष्टुप् )

The king here declares that at the sight of the lute Ghoṣavatī, which was so dear to Vāsavadattā, all his old love for her has been awakened But he can see the queen no longer. That causes him torment ( संताप ), which he finds difficult to get over चिरप्रसुप्त. suggests that his love for Vāsavadattā was never lost, but only lay dormant for a long time. As a matter of fact we know it was ever awake, as is shown by various incidents in the previous Acts. But the king says it was asleep, because of his modesty. For, when we love a person intensely, whatever we may say about, or do for, him or her, is not regarded by us as an adequate expression of our feeling.

vi 3 1—~~शिल्पिन्~~ an artisan, such as a repairer of musical instruments. Five kinds of artisans are mentioned in the following stanza, though the one intended here does not find a place in the list ' तक्षा च तन्तुवायश्च नापितो रजकस्तथा । पञ्चमश्चर्मकारश्च कारव शिल्पिनो मता ॥ ' quoted in व्याख्यासुधा In शिल्पिजनसकाशात् सकाशात् is redundant. शिल्पिन. would be enough. नवः योग तन्त्र्यादिसयोग यस्याः ताम् which possesses a new association or supply of strings etc. i e. which is thoroughly repaired.

What is the dramatic purpose of arranging for the discovery of the lute now and sending it to the king The Vidūṣaka goes away to get it repaired and we hear no more about it The Vidūṣaka does not even return on the stage after his exit at present Why is it then that this episode of the lute, which seems unconnected with the main incidents of the sixth Act, is introduced here ?

We believe that the dramatic purpose of the lute incident is to put the king in the proper frame of mind for the main events of the

sixth Act These events are two viz the message of congratulations from Mahāsena and the restoration of Vāsavadattā.

As a result of his marriage with Padmāvatī the king has regained his kingdom and returned to the capital from his enforced exile It is likely that his love for Padmāvatī may now increase and receive added intensity from a feeling of gratitude which he obviously must be feeling for her brother Darśaka Further, he may even regard Padmāvatī as specially auspicious and lucky and almost as his good angel, because immediately after his marriage with her all his troubles are over and he is restored to his former glory. It is likely that for these reasons Vāsavadattā may recede to the background in the king's affection Already Udayana refers to his love for Vāsavadattā as 'enjoying sound sleep (प्रकर्षेण सुप्त)'

Under these circumstances it was necessary that Udayana's old feeling for Vāsavadattā should be revived and he should be ready for reunion with her with the same intensity of affection as before This purpose is served by the lute-incident

vi. 3. 8—प्रतिहार. here has the sense of door vi 3 9— तेन हि— The king wants to receive the deputation from Mahāsena with Padmāvatī by his side vi 3 11—अयं वृत्तान्त =मम पद्मावत्या सह विवाह सजात इति वार्ता The king's words 'कि नु खलु etc' reveal his uneasiness at 'this news' being known to Mahāsena Therefore, अय वृत्तान्त must be interpreted in the sense of the news of his marriags with Padmāvatī and not in the sense of the news of his victory over Āruni Udayana fears that Mahāsena is perhaps displeased with him for his second marriage and that this mission from Ujjayinī has something to do with it vi 3. 19— प्रिय मे—Note the nobility of Padmāvatī's heart. She regards the relatives of her former co-wife Vāsavadattā as her own relatives This is typical of a second Hindu wife. Padmāvatī fully deserves the compliment Udayana pays her in his next speech. vi 3 20—वासवदत्ता स्वजन·—In this sentence Udayana as a man explains in plain prose what Padmāvatī as a woman has poetically suggested in 'प्रिय . श्रोतुम्'. vi 3 23—कि मया सह०—Padmāvatī does not like the idea of Udayana interviewing these people with herself at his side. vi 3. 26-उदासीनमिव औदासीन्यमिवेत्यर्थ भावप्रधानो निर्देश: । उदासीन, though an adjective, has here the sense of an abstract noun viz. औदासन्यिम्. इव has the sense of a little (ईषदर्थे) उदासीनमिव भवति=किचिदौदासीन्यं दर्शित भवति What Padmāvatī means is this· Udayana has married

again. People belonging to the side of his first wife are not likely to look upon his second wife with favour. In fact her presence, serving to remind them of Vāsavadattā, will probably be a source of annoyance to them It would, therefore, be better, if Padmāvatī were to keep away. If on the other hand Udayana were to insist on Padmāvatī being present there, it would mean he is indifferent to, or has no consideration for, the feelings of his visitors For उदासीणं विअ ( उदासीनमिव ) we suggest the emendation उदासीणो विअ ( उदासीन इव ) This would mean Seeing that Udayana has married again, the visitors would be somewhat indifferent to Padmāvatī as well as to Udayana vi. 3 27—कलत्रदर्शनार्हं०—This sentence supplies Udayana's reason why Padmāvatī should remain with him at the time of the interview Padmāvatī as a married woman had to observe the purdah. She could not ordinarily be seen by strangers But there was no necessity to observe the purdah in the presence of intimate people. Now the chamberlain of Mahāsena had a right to be regarded as such an intimate person with reference to Padmāvatī. For, Padmāvatī stood in the place of Vāsavadattā and to Vāsavadattā the chamberlain naturally had free access. Thus, if Udayana were to prevent the chamberlain of Mahāsena from seeing Padmāvatī, it would mean he was preventing people who possessed that privilege from enjoying it This is a greater defect than the possible defect of slight indifference कलत्रदर्शनम् अर्हति असौ कलत्रदर्शनार्हः तम् who deserves to see my wife i e who on account of his intimate relation possesses the privilege of direct interview with my wife. By this word Udayana is referring to Mahāsena's chamberlain Raibhya vi 3. 31—तातो वा अम्बा वा—These words refer to the parents of Vāsavadattā, whom Padmāvatī regards as her own parents. vi. 3 32—आविग्ना is *p. p. p.* from आ + विज् विजते विनक्ति to be distressed. इव here has again the sense of somewhat, slightly

**Stanza 4** Construe :—[ तात. अम्बा वा ] किं वक्ष्यति इति मे हृदयं परिशङ्कितं [ वर्तते ]। अपहृता अपि सा [ तयोः ] कन्या मया च न रक्षिता [ आसति ]। चलैः भाग्यैः महद्वात्-गुणोपघातं [ अहं ], पितुः जनितरोषं पुत्र- इव, भीतं अस्मि। ( वसन्ततिलका )

In this stanza Udayana gives vent to his misgivings regarding the message which is about to be delivered to him from Ujjayinī. He is conscious of the wrong he did to Mahāsena and his wife by seducing their daughter. That wrong, he believes, is aggravated by his failure to protect her from the fire He, therefore, feels apprehensive like a son who has incurred his father's displeasure. वक्ष्यति is

3rd singular, Second Future, from वच् वक्ति to speak परिशङ्कित is *p. p. p.* from परि + शङ्क् शङ्कते to be afraid, to fear. महान् अवाप्त गुणोपघातः ( गुणानाम् उपघात ) येन ( I ) who have received a great blow to my virtues This expression is clumsy and stands for अवाप्तमहागुणोपघात What exactly the the king means by गुणोपघात is not clear Perhaps the idea is this. He was credited with the possession of such virtues as bravery, resourcefulness, precaution and organization. All these were of no use in the matter of saving Vāsavadattā. This is what he calls a great blow to them. Whatever may be the cause, people are sure to blame him for his failure to protect his wife. चले भाग्ये shows Udayana's helplessness in the matter. It was merely a stroke of fickle fortune or ill luck that he was out on a hunting expedition when the calamity happened. The expression महद्वाप्तगुणोपघात may also be explained as महत्सु महासेनादिषु गुरुजनेषु अवाप्त गुणोपघात येन who has suffered a blow to his virtues i e whose virtues failed him towards the elders i. e who did not treat his elders properly This has reference to Udayana's seduction of Vāsavadattā. Then again, महत् may be detached from this compound and construed as an adverb with भीत ( greatly apprehensive, terribly afraid ) जनित रोष येन who has created or roused the anger The last line contains a good simile. It shows the discipline that prevailed in families in ancient India and the terror in which the sons stood of their father In modern days, which are marked by the revolt of youth against all authority, the simile may perhaps not be regarded as quite so telling. For, the displeasure of the father is in many cases not the cause of fear to sons at present

vi. 4 1, 2—न किमपि—This sentence contains the expression of the usual fatalistic doctrine. Nothing can be protected when the time of its destruction has arrived प्राप्तकाले is really equal to काले विनाशकाले इत्यर्थ प्राप्ते सति Compare 'अरक्षित तिष्ठति दैवरक्षित **सुरक्षितं दैवहतं विनश्यति** ' जीवत्यनाथोऽपि वने विसर्जित कृतप्रयत्नोऽपि गृहे विनश्यति ' पञ्चतन्त्र 1 20

***Stanza 5*** CONSTRUE —इद सबन्धिराज्यम् एत्य [ मे ] महान् प्रहर्ष [ संजातः वर्तते ] । पुन नृपसुतानिधनं स्मृत्वा [ मम ] विषाद [ प्रादुर्भवति ] । [ भो ] दैव, यदि परै अपहृतं राज्यं कुशल [ स्यात् ], देव्या च [ कुशल स्यात्, तर्हि ] भवता किं नाम कृत न स्यात् । ( वसन्ततिलका )

Mahāsena's chamberlain has arrived to offer his master's congratulations to Udayana on the recovery of his kingdom, which had been captured by the enemies He is at present experiencing mixed emotions. He is glad to come to the country of Udayana, who is his

master's relative But the thought that Vāsavadattā, who was the basis of this relationship is no more, makes him sad The fact that Udayana has been able to regain his kingdom is to him an indication that fate is favourable to them. He wishes that fate should have shown further favour by arranging to keep Vāsavadattā alive. It should be noted that the chamberlain's wish is suggestive of future events Though he is not aware of it fate has proved favourable in the manner he desires and preserved the life of Vāsavadattā संबन्धिनः उदयनस्य राज्यम्. Servants usually identify themselves with their masters. That is why the chamberlain looks upon Udayana as his relative, though he is really the relative of Mahāsena. The use of the gerunds एत्य ( from आ + इ एति ) and स्मृत्वा are grammatically objectionable, because the verbs वर्तते and प्रादुर्भवति ( both understood ) with which they are connected possess subjects different from theirs The objection may be removed by supplying स्थितस्य to qualify मे or मम, as before. Vide p 178 above भवता किं नाम कृत न स्यात् = भवता सर्वमेव कृत स्यात्. Fate would have done everything for Udayana and Mahāsena, if it had secured the safety of both the kingdom and the princess. It has achieved the first, but not the second. That is why the chamberlain has conflicting feelings It should be noted that in the construction of the last line कुशलम् is construed with both राज्यम् and देव्या It is possible to have another construction for the second half, thus यदि राज्य परै. अपहृतं स्यात्, [परं] देव्या. च कुशलं [स्यात्. तर्हि] भवता कृतं न स्यात् नाम किम् । Here fate is regarded as unfavourable. The chamberlain asks . Would you not have done whatever you wanted to i e. would you not have been satisfied if you had allowed the kingdom to be taken away by the enemies, but kept Vāsavadattā alive ? Here भवता कृत न स्यात् नाम किम् = भवान् कृतकृत्यो न भवेत् नाम किम्. With this interpretation the chamberlain wishes that Udayana had not recovered his kingdom and that Vāsavadattā had been alive. This interpretation must be rejected, because it is contradicted by the context and the general trend of the chamberlain's speech. We must remember that the chamberlain has arrived to convey congratulations to Udayana on his conquest of his kingdom So he could not with propriety have wished that Udayana had not done so Further in the first half of the stanza he expresses his joy at arrival in the kingdom of Udayana, but remarks that his joy is not unmixed. Then he proceeds to wish that it were unmixed, which would have been the case if fate had spared the life of Vāsavadattā.

**Stanza 6** Construe —अपि पृथिव्या राजवंश्यानाम् उदयास्तमयप्रभु मया कृाङ्क्षित-बान्धव स राजा कुशली [ वर्तते ] । ( अनुष्टुप् )

In this stanza Udayana formally inquires after the health of Mahāsena in very flattering terms आपि, occurring at the beginning of a sentence, introduces a question वंशे भवा वंश्या राज्ञ. वंश्या राजवश्या persons born in the families of kings उदयश्च अस्तमयश्च उदयास्तमयौ उन्नति-विनाशौ तयो प्रभु. स्वामी, राज्ञामुन्नतिविनाशौ विधातुं समर्थ Mahāsena was a very powerful monarch of those times. His great prowess is well brought out by this line He could make and unmake kings. अस्तमय means setting The word is thus explained· अस्यन्ते क्षिप्यन्ते संह्रियन्ते सूर्यकिरणा यत्र इति अस्त । अस्तम् अय ( from इ to go ) गमनम् अस्तमय ( गतिसमास ) In अस्तमय अस्तम् is regarded as an indeclinable. Note ' अस्तं च ' पा 1 4 68 ( अस्तमिति मान्तमव्यय गतिसज्ञ स्यात् । अस्तंगत्य । सि. कौ ) For the first line compare ' **उदयमस्तमयं** च रघूद्वहादुभयमानशिरे वसुधाधिपा । स हि निदेशमलङ्घयनामभूत् सुहृदयोह्वय प्रतिगर्जताम् ॥ ' रघुवंश 9. 9. काङ्क्षितश्चासौ बान्धवश्च काङ्क्षितबान्धव इष्टबन्धु इत्यर्थ. मया काङ्क्षितबान्धव ( a relative desired by me ) is an example of एकदेशी अन्वय काङ्क्षितबान्धव can also be explained as काङ्क्षित बान्धव. बान्धवत्व यस्य स whose relationship was desired by me Here बान्धव is understood as an abstract noun. This is known as ' भावप्रधानो निर्देश ' It should be noted that Udayana here suggests that he was anxious to have relationship with Mahāsena i e. to marry his daughter Vāsavadattā. This suggestion must be regarded as proceeding from his modesty and from his desire to pay a compliment to Mahāsena For, from the traditional accounts as well as from Bhāsa's Pratijñāyaugandharāyana ıı we know that Udayana was by no means anxious to enter into a matrimonial alliance with Mahāsena On the contrary it was Mahāsena, who was anxious to secure him as a bridegroom for his daughter, for he felt sure that he was the only prince who was really worthy of her. But Mahāsena regarded Udayana as his enemy and would not through a sense of pride offer his daughter to him. He, therefore, used a strategem and got him captured Read ' कन्या वासवदत्तेयं तद्योग्यैव सुता मम । निसर्गशत्रुनार्थ्यों मे मानी स च न याचते ॥ ' बृहत्कथामञ्जरी 2. 2. 5 It is possible to explain मया काङ्क्षितबान्धव. as मया [ सह ] काङ्क्षित: बान्धव बान्धवत्व येन who desired relationship with me. This would be more in accordance with facts as they are found elsewhere. But this interpretation cannot be accepted, as it gives greater importance to Udayana, which, as the context shows, cannot have been intended by him

vi 6 2—आसनादुत्थाय—The king gets up from his seat in order to show his great respect for Mahāsena, whose message he wants to hear standing. vi 6. 3—वैदेहीपुत्रस्य—According to the Kathāsaritsāgara the mother of Udayana was Mrgāvatī, daughter of Krtavarman, king

of Ayodhyā ( 'साप्यप्सरा अयोध्याया कृतवर्मनृपात्मजा । जाता **मृगावती** नाम सा ते भार्या भविष्यति' कथासरित्सागर 2. 1 29, addressed to Sahasrānīka, the father of Udayana, by Indra ) Here she is to referred as a princess of Videha ( वैदेही ), whose capital was Mithilā Apparently in the version on which Bhāsa bases his drama, Udayana's mother must have been a Videha princess 'सदृश पुत्रस्य' suggests that Udayana's mother, the princess of Videha, was noted for her humility. It was, therefore, quite proper that her son should also have imbibed the same spirit

**Stanza 7** CONSTRUE —ये कातरा अशक्ता वा अपि तेषु उत्साह न जायते । नरेन्द्रश्री हि सोत्साहे एव प्रायेण भुज्यते । ( अनुष्टुप् )

The stanza contains a glorification of the energetic or the enterprising. It is energy or the spirit of enterprise that wins success both in actual warfare and in the battle of life This energy is not found in the timid or the weak Therefore, one must be bold and strong and cultivate the spirit of enterprise. These are the essential qualities for success that are here laid down The general statement in the stanza is intended indirectly to convey a compliment to Udayana that owing to the possession of these qualities, he has won victory and regained his kingdom The stanza is, therefore,an example of a figure of speech called अप्रस्तुतप्रशसा Compare for the general idea 'अनिर्वेद ( उत्साह· ) श्रियो मूल लाभस्य च शुभस्य च । महान् भवत्यनिर्विण्णो सुख चानन्त्यमश्नुते ॥' महाभारत उद्योगपर्वन् 39 58, 'साहसे श्रीः प्रतिवसति' मृच्छकटिक iv; 'अनिर्वेदप्राप्याणि श्रेयासि' विक्रमोर्वशीय iv, and 'Faint heart never won fair lady'. It should be noted that the science of politics speaks of regal power ( शक्तिः ) as consisting of three elements viz. प्रभुशक्ति or प्रभावशक्ति represented by treasury and army ( कोशदण्डबल प्रभुशक्ति ), **उत्साहशक्ति** standing for bravery ( विक्रमबलमुत्साहशक्तिः ) and मन्त्रशक्ति comprising the proper use of the six measures of foreign policy ( षड्गुणा· ) and of the four expedients (चत्वार उपाया ) (सन्ध्याडीना सामादीना च यथावत्स्थापनम् ).Out of these three the stanza gives prominence to उत्साहशक्ति Note '**शक्तयस्त्रिस्रः** प्रभावोत्साहमन्त्रजा ', अमर·, 'षड् गुणा· **शक्तयस्त्रिस्र**· सिद्धयश्चोदयास्त्रय·। ग्रन्थानधीत्य व्याकर्तुमिति दुर्मेधसोप्यलम् ॥' शिशुपालवध 2. 26 and 'सर्पस्येव शिरोरत्न नास्य **शक्तित्रयं** पर·। स चकर्ष परस्मात् तदयस्कान्त इवायसम् ॥' रघुवंश 17 63

**Stanza 8** CONSTRUE .—पूर्वम् अह तावद् अवजित· [ आसम्, पर तत· ] सुनै सह दृढ लालित· [ अभवम् ]।[ तस्य ] कन्या [ मया ] अपहृता [ आसीत् ], भूय· च मया [ सा ] न रक्षिता [ बभूव ]। तस्या निधनम् अपि श्रुत्वा च [ तस्य महासेनस्य ] स्वना मयि तथा एव [ वर्तते ]। ननु उचिनान् वत्सान् प्राप्तु यद् [ मे आसीत् ] अत्र हि नृप· [ महासेन ] कारणम् [ अभवत् ]। ( हरिणी )

In this stanza Udayana recounts the various favours he received at the hands of Mahāsena. First, Udayana was captured by Mahāsena,

by means of a strategem. The treatment accorded to a captive is usually harsh But Udayana was treated fondly like his children by the captor. Then, Udayana seduced his daughter, but was unable to protect her When Mahāsena heard the news of her death, his affection for Udayana did not in any way become less Last, the credit of his conquest of the Vatsas is also due to Mahāsena. अवजित — This refers to the capture of Udayana by Mahāsena by means of a strategem Mahāsena knew that no other prince except Udayana deserved the hand of his daughter. But he was too proud to offer her to him himself Udayana also, proud of his lineage from Arjuna and of his personal qualities, would not himself ask for the hand of Vāsavadattā. Mahāsena was aware of Vatsarāja's fondness for the sport of catching elephants with the help of his lute Ghoṣavatī. He, therefore, arranged to construct a huge artificial elephant, which was moved by machinery With soldiers concealed in its body this elephant was let loose in the Vindhya forest. When Udayana came to know that an elephant of extraordinary size was sighted in the Vindhya forest, he went there to capture it with the help of only his lute against the advice of his ministers The elephant lured the king far into the forest. Suddenly soldiers rushed out of its body. Udayana put up a brave fight against great odds, but was overpowered and captured This is the defeat referred to in the first clause of this stanza. Read ' तस्माद् चद्वैव त युक्त्या नृपमानाययाम्यहम् ॥ 3 इति संचिन्त्य संमन्त्र्य स राजा मन्त्रिभि. सह । अकारयत् स्वसदृश महान्तं **यन्त्रहस्तिनम्** ॥ 4 तं चान्तर्वीरपुरुषै कृत्वा छन्नैरधिष्ठितम् । विन्ध्याटव्या स निदधे राजा यन्त्रमय गजम् ॥ 5 गान्धर्वदत्ताचित्तत्वात् सन्ध्याध्वान्तवशाच्च स. । न त वनगज राजा **मायागज**मलक्षयत् ॥ 18 सोऽपि हस्ती तमुत्कर्णतालो गीतरसादिव । उपेत्योपेत्य विचलन् दूरमाकृष्टवान्नृपम् ॥ 19 ततोऽकस्माच्च निर्गत्य तस्माद् यन्त्रमयाद् गजात् । वत्सेश्वरं तं संनद्धा पुरुषा. पर्यवारयन् ॥ 20 तान् दृष्ट्वा नृपति. कोषादाकृष्टच्छुरिकोऽथ स । अग्रस्थान् योधयन्नन्यैरेत्य पश्चादगृह्यत ॥ 21 संकेतमिलितैश्चान्यैर्योधास्ते सैनिकै सह । निन्युर्वत्सेश्वर चण्ड-महासेनान्तिक च तम् ॥ 22 ' कथासरित्सागर ii 4 सुते.— Mahāsena had only two sons. So the plural सुते seems unjustifiable Perhaps ' सुतौ च सुता च सुता· ते सुते along with his children ' would solve the difficulty Both the traditional accounts and the Pratijñāyaugandharāyana speak of the kind treatment which Mahāsena gave to Udayana during captivity दृढम् *adv* very much, greatly This is to be construed with लालित:, which is *p p p* from लल् लालयति–ते to fondle न रक्षिता— The fact that Udayana was not able to save Vāsavadattā from the fire was apparently rankling in his mind स्वता ownness, personal regard, affection. See above i 7 The use of the gerund श्रुत्वा is

grammatically objectionable. For, the subject of श्रुत्वा is महासेन and that of the principal verb वर्तते ( understood ) is स्वता उचित is *p p p.* from उच् उच्यति to be familiar with उचित means familiar, suitable; here, familiar or belonging to me i e. my own. यत् stands in a general way for the preparations that Udayana made for his fight with Āruni. Therefore, यत्=सैन्यादियुद्धोपकरणजातम्. The last line seems to suggest that Udayana had received substantial help from Mahāsena in his fight with Āruṇi, though no reference to such help has been made anywhere else in the drama. Perhaps if we were to emend उचितान् to उचिताः and understand उचिताः in the sense of 'able', the sense would be clearer Then the construction would be यद् [वयं] वत्सान् प्राप्तुम् उचिता [ समर्थाः अभवाम ] अत्र हि नृप. कारणम् [ आसीत् ]. Here Udayana is attributing his victory to Mahāsena in a general way without the suggestion of any definite help received from him. This may be regarded as purely complimentary.

vi 8 3—हा अम्ब corresponds with the Marāthī expression अग आई ! It is indicative of the pang which the speaker suffers. As Udayana's attention was drawn to Vāsavadattā's mother he could not but think of the great pain that she must have suffered on learning the news of Vāsavadattā's death. That causes him a pang, as he formally inquires after her health

**Stanza 9** CONSTRUE :— षोडशानाम् अन्त पुराणा राज्ञीना ज्येष्ठा पुण्या नगरदेवता मम प्रवासदु खार्ता माता [ अङ्गारवती ] कुशलिनी नवु । ( अनुष्टुप् )

पुरम् means a house or residence. अन्त पुरम् an inner house or apartment This was used in ancient days by women, who on account of the prevalence of the purdah system could not live in apartments which were exposed to public view. Then अन्त.पुरम् comes metaphorically to mean an inmate of the inner apartment, a member of the harem, a queen, which sense the word possesses in this stanza. षोडशानाम् अन्त पुराणा राज्ञीना ज्येष्ठा. Mahāsena had sixteen wives. This fact apparently was well known. पुण्या नगरदेवता—This is a great compliment to Angāravatī She was the auspicious guardian deity of the city 'मम प्रवासदु खार्ता' is once more an instance of एकदेशी अन्वय, for मम is construed with प्रवास, which is only a part of the compound प्रवासदु खार्ता. आर्त ( afflicted with, pained by ) is equal to आ+ऋत, which is *p p. p* from ऋ-ऋच्छति इयर्ति to go. This refers to the affliction which must have been caused to Angāravatī, when Udayana ran away with Vāsavadattā from Ujjayinī. According to the Pratijñā-Yaugandharāyana Angāravatī was so much overpowered with grief at this time

that she wanted to commit suicide by jumping from the palace Read ' एषा तत्रभवती अङ्गारवती शोकाभिभूतहृदया प्रासादाच्छरीरं विमोक्तुकामा महासेनेन अभिहिता ' प्रतिज्ञायै.गन्धरायण iv

vi 9 3—सर्वगतम् pertaining to all In Angāravatī's inquiry the word सर्वगतम् is purely formal Udayana understands it in an absolutely literal sense In that sense it was not well with Udayana For, he had lost his dearly loved queen The loss of Vāsavadattā was so great a calamity to Udayana that he could not refer to it in so many words He, therefore, uses the general word ईदृशम् to convey his meaning ईदृशम्=वासवदत्ताविरहे यादृशं कुशल शक्य नादृशम् vi. 9 4, 5 — मा संतप्तुम्—The use of मा with an infinitive as with a gerund ( iii. 0 30 ) is ungrammatical Correct idiom would require संतप्तुम् to be changed to संतप ( imperative ) or सताप्सी (aorist with the augment dropped) We must supply आत्मानम् as the object here either for सतप्तुम् or for संतप or सताप्सी· vi 9 6—धारयतु also requires आत्मानम् to be supplied as its object. May the noble lord support or compose himself i e take courage. उपरता अपि आर्यपुत्रेण—For the idea and form of the expression compare ' भर्तृस्नेहात् सा हि दग्धाप्यदग्धा ' i. 13d above

**Stanza 10** CONSTRUE —मृत्युकाले क कं रक्षितुं शक्त [ भवेत् ] । रज्जुच्छेदे के घटं धारयन्ति । एव लोक वनाना तुल्यधर्म [ अस्ति ] । [ वनं ] काले छिद्यते, काले रुह्यते च । ( शालिनी )

The stanza contains the same idea as was expressed by Padmāvatī in ' न किमपि शक्य रक्षितु प्राप्तकाले ' ( p 72 above ) मृत्युकाले शक्त =न कोऽपि मृत्युकाले कमपि रक्षितुं शक्त This is a truism and it leads us nowhere. The trouble is we do not know which is the time of death It is known only when death occurs. That is why we feel sorry for a death, which sometimes appears preventible For instance, it is possible for Udayana to think that if he had taken Vāsavadattā with him on that hunting expedition, she would not have perished in the conflagration. The fact that Vāsavadattā's ' time of death ' had arrived was known only after she had been burnt रज्जुच्छेदे०—This line contains a good simile Just as we cannot prevent a pitcher from falling into a well when the rope which holds it is broken, even so nobody can be saved from death when the thread of life by which he is supposed to be held up is snapped The second half of the stanza likens the world to forests. In forests trees are cut down at one time i. e in one season At another they grow again. Similarly in the world when the time of death arrives people die and when the time of birth comes, they are born again. The idea is that the cycle of death and birth goes

on for ever in the case of all people in the world Therefore, if some one were to die at the proper time of his or her death, we need not grieve too much Compare ' जातस्य हि ध्रुवो मृत्युर्ध्रुवं जन्म मृतस्य च । तस्मादपरिहार्येऽर्थे न त्वं शोचितुमर्हसि ॥ ' भगवद्गीता 2 27 बनाना तुल्यधर्म is once more an example of एकदेशी अन्वय - तुल्य धर्म यस्य स This should give us तुल्यधर्मा and not तुल्यधर्मः. For धर्म is changed to धर्मन् at the end of a Bahuvrihi compound, when it is preceded by a single member, according to ' धर्मादनिच् केवलात् ' पा 5. 4. 114 (केवलात् पूर्वशब्दात् परो यो धर्मशब्दस्तदन्ताद् बहुव्रीहेरनिच् स्यात् । कल्याणधर्मा। केवलात् किम् । परम स्वो धर्मो यस्य इति त्रिपदे बहुव्रीहौ माभूत् । सि कौ ) The form तुल्यधर्मः can, however, be defended by the convention of grammarians, which says that the changes which words undergo at the end of compounds are not obligatory. Read ' कथ तर्हि " स्वलावण्यार्द्रासाधूतथतुषमह्राय तृणवत् (महिम्नस्तोत्र 23)' इति पुष्पदन्तप्रयोग इति चेत्, अत्राहु । **समासान्तविधेरनित्यत्वात्** नात्रानुपपत्ति । ' तत्त्वबोधिनी. All this trouble would be averted if we read तुल्यधर्मा for तुल्यधर्म छिद्यते is 3rd singular passive from छिद् छिनत्ति छिन्ते to cut रुह्यते is really 3rd singular passive from रुह् रोहति to grow But it does not possess passive sense here It appears that Bhāsa regards रुह् as a root belonging to 4th conjugation and Ātmanepadin Then रुह्यते would properly mean ' grows ' Such licence in the use of conjugational signs is often defended by the dictum ' गणकार्यमनित्यम् '. As a matter fact such use shows that language had not become quite rigid and is an indication of the antiquity of the play. For a similar use read ' कथमिदानीं सावज्ञमिव मां **हस्यते** ' पञ्चरात्र 11. 48. 6, where हस् हसति is regarded as belonging to 4th conjugation and Ātmanepada. For the second half compare ' छिन्नोऽपि रोहति तरु क्षीणोऽप्युपचीयते पुनश्चन्द्रः । इति विमृशन्तः सन्तः सन्तप्यन्ते न ते विपदा ॥ ' भर्तृहरि's नीतिशतक 87

**Stanza 11** CONSTRUE —महासेनस्य दुहिता, मे शिष्या प्रिया देवी च सा देहान्तरेषु अपि मया कथ स्मर्तुं न शक्या [ भवेत् ] । ( अनुष्टुप् )

In this stanza Udayana declares that he would ever cherish the memory of Vāsavadattā not only in this life, but also in others to come. Each of the three characteristics of Vāsavadattā viz महासेनदुहितृत्वम्, शिष्यात्वम् and प्रियदेवीत्वम् is enough to make her unforgettable to Udayana. How much more unforgettable must she then be, when the three characteristics are united in her Thus here we have a figure called समुच्चय. अन्ये देहा देहान्तराणि तेषु अन्येषु जन्मसु इत्यर्थ कथ स्मर्तुं न शक्या = कथ विस्मर्तुं शक्या. For the general idea in the stanza compare ' **गृहिणी** सचिवः सखी मिथः **प्रियशिष्या** ललिते कलाविधौ । करुणाविमुखेन मृत्युना हरता त्वा वद किं न मे हृतम् ॥' रघुवश 8 67.

vi 11 8—तादृश एव—This shows that Mahāsena and Angāravatī loved Udayana as dearly as their sons. प्रथमेवाभिप्रेतो जामाता— This shows that the parents of Vāsavadattā intended from the very beginning to give their daughter in marriage to Udayana But, as we saw before, pride stood in the way of Mahāsena's making the proposal himself एतन्निमित्तम्—This shows that Mahāsena's object in capturing Udayana by means of a strategem was to give him his daughter in marriage. न अग्नि साक्षी यस्मिन् कर्मणि यथा तथा. A Hindu marriage takes place in the presence of fire When Vāsavadattā was handed over to Udayana as a pupil, her parents looked upon the event as a virtual marriage. But there was no fire to witness this ceremony That is why the message states that Vāsavadattā was on this occasion given away without the fire as a witness वीणाव्यपदेशेन under the guise of the lute i e under the pretext that she might learn to play on the lute from Udayana. It is interesting to note that the real object of Vāsavadattā's parents in asking Udayana to teach their daughter to play on the lute was that love should spring between the two and that they should eventually be married Learning to play on the lute was just a pretext to conceal this real object Even in modern days parents are sometimes known to engage a suitable young man as tutor to their daughter for a similar purpose चपलतया through rashness or impetuosity What Angāravatī means is that Udayayna could not wait for the formal marriage ceremony to take place, but ran away before it could be arranged. This was due to his rashness or thoughtlessness On behalf of Udayana it must be said that he could not have been aware of the real motive of Vāsavadattā's parents in appointing him as a tutor to their daughter and of their intention to arrange for a formal marriage in due course Besides his proud and adventurous spirit could not reconcile itself to the idea of his being captured by means of a trick and thus in a way being helplessly forced to marry Vāsavadattā He wanted to win her and not merely to have her It would be distinctly scoring a point over Mahāsena if he were to escape from his captivity and take away his daughter with him. That was why he ran away, through rashness as Angāravatī now thinks vi 11 10—अथ च०—Being foiled in their attempt to arrange a formal marriage between their daughter and Udayana, Mahāsena and Angāravatī got their portraits painted and celebrated the marriage of these portraits. आलिख्य having drawn i e having arranged to draw. For, they could not have drawn the portraits themselves Thus, आलिख्य is अन्तर्भावितण्यर्थ

1. e really equal to आलेख्य, which is gerund from आलेखयति—ते, causal from आ + लिख् लिखति चित्रफलकायाम् on a picture-board Note the usual word for board is फलकम् फलका must be considered as its variant from this use of Bhāsa The words चित्रफलकायाम्, एषा चित्रफलका and एताम् show that there was only one picture-board on which the portraits of both Vāsavadattā and Udayana were painted. But we know from what follows that there were really two For, Padmāvatī is represented as looking at the portraits of Vāsavadattā and Udayana separately. The Pratijñāyaugandharāyana also seems to refer to two picture-boards Read 'तत् चित्रफलकस्थयोर्वत्सराजवासवदत्तयोर्विवाहोऽनुष्ठीयताम्।' प्रतिज्ञायौगन्धरायण iv. Under these circumstances reference to only one picture-board in this passage must be put down to the author's carelessness. निर्वृत. happy, consoled. What Angāravatī means is this Now that Vāsavadattā is dead, Udayana might receive some consolation by looking at her portrait. That is why it is sent to him. This is quite true to nature Even in these days we get a portrait of a loved relative painted and hang it in some prominent place in our house.

vi 11. 13—अतिस्निग्धम् ( very affectionately ) and अनुरूपम् ( appropriately ) are adverbs modifying अभिहितम् The message amply reveals Angāravatī's affection for Udayana. Her action in sending the portraits to him and asking him to derive consolation by looking at them is very appropriate indeed.

**Stanza 12** Construe —एतद् वाक्यं राज्यलाभशताद् अपि प्रियतरं [ वर्तते ], यद् [ अस्माद् वाक्याद् ] अपराद्धेषु अपि अस्मासु स्नेहः न विस्मृतः [ इति प्रतीयते ]। ( अनुष्टुप् )

Udayana likes the message of Angāravatī exceedingly. It gives him greater pleasure than the acquisition of even a hundred kingdoms For, the message shows that Mahāsena and Angāravatī entertain for him the same affection as before. 'एतद् वाक्यम्' refers to the whole message, not to any particular sentence therefrom. For, वाक्यम्=वचनम् i. e. what has been said. राज्यलाभशतात्=राज्यशतलाभात्. अपराद्ध is *p p p* from अप + राध् राध्नोति राध्यति to commit an offence against. अपराद्ध is an example of कर्तरि क्त Therefore, it means one who has offended. The offence meant here is of course the seduction of Vāsavadattā.

vi. 12. 2—गुरुजनम् refers to Vāsavadattā, who as the first wife of Udayana is to Padmāvatī an elder and hence worthy of salutation. Padmāvatī's desire to pay her respects to Vāsavadattā shows how noble and utterly free from jealousy her mind is vi. 12. 8—आर्यायाः refers to Vāsavadattā. In this as well as in her two following

speeches Padmāvatī refers to Vāsavadattā by the term आर्या This is to show her respect towards Vāsavadattā vi 12 9—The portrait was so faithful that the king remarks that it cannot be said to be similar to Vāsavadattā, for it is Vāsavadattā herself This is just a way of bringing out the extreme resemblance between it and the original

**Stanza 13** CONSTRUE —अस्य स्निग्धस्य वर्णस्य दारुणा विपत्ति कथं [ समजायत ]। अग्निना च इद मुखमाधुर्य कथ दूषितम् [ अभवत् ]। ( अनुष्टुप् )

The king is speaking here from the aesthetic point of view As he looks at the soft complexion and the sweet face of Vāsavadattā in the portrait, it appears to him dreadful and aesthetically most incongruous that such a delicate form should have been destroyed by fire स्निग्ध possessed of स्नेह or oiliness, hence, soft, smooth or delicate दूषित *p p p* from दूषयति–ते ( to mar, spoil, destroy ), which is causal of दुष् दुष्यति to be spoiled

vi. 13 2—आर्यपुत्रस्य०—When the king informed Padmāvatī that Vāsavadattā's portrait was an exact likeness of the original, she wanted to make sure of the fact by looking at the king's portrait If it also were to represent an exact likeness of the original, she would know that the painter was an excellent artist and would feel convinced of the faithfulness of Vāsavadattā's portrait vi 13 3—After this speech of the nurse the stage-direction ( चित्रफलका दर्शयति ) is necessary. vi 13 7—प्रभृति *ind* from आदौ प्रहृष्टा पश्चाद् उद्विग्ना प्रहृष्टोद्विग्ना first pleased or joyed and then distressed For the formation of the compound see above p 102 When Padmāvatī realised from the faithfulness of the portrait that Āvantikā could have been no other than Vāsavadattā, she first felt rejoiced She was then sorry to think that she had treated Āvantikā as only her friend and not given her the honour and respect she deserved vi 13 12—तेन = तत then. vi 13. 17—आर्याम् = आवन्तिकाम् What Padmāvatī means is this Āvantikā does not like to be seen by other people. It would, therefore, not be proper to call her here. The king might casually see her some time in the future, when she would be moving about with Padmāvatī and know how similar she is to Vāsavadattā. For this sentence there is another reading ' ता अय्या पेक्खदु सदिसी ण वा त्ति ( तदार्या प्रेक्षता सदृशी न वेति ) '. Here आर्या refers to the nurse of Vāsavadattā who has arrived with Āngaravatī's message. Padmāvatī's proposal is that this nurse should see Āvantikā and find out whether she is not similar to Vāsavadattā The proposal is not acted upon, because the king argues in the following stanza that she might be another.

**Stanza 14** CONSTRUE —यदि [ सा ] विप्रस्य भगिनी [ वर्तते ], [ तर्हि सा ] व्यक्तं [ वासवदत्तायाः ] अन्या भविष्यति । [ द्वयो जनयो ] परस्परगता रूपतुल्यता लोके दृश्यते । ( अनुष्टुप् )

If the lady in question has been placed with Padmāvatī by a Brāhmana as his sister, then she is clearly some one else, not Vāsavadattā Similarity of forms is not very unusual in the world The reference to the Brāhmana in the king's speech suggests his arrival, as announced by the portress

VI 14 7—अभ्यन्तरे अन्त पुरे दृश्यमान य समुदाचारः योग्य आचार पद्धति इत्यर्थ तेन with the proper formality of the inner apartment There must have been some special procedure of introducing a visitor in the inner apartment The king directs that that procedure should now be adopted

**Stanza 15** CONSTRUE —नृपेन हितार्थं राजमहिषीं प्रच्छाद्य ' हितम् ' इति अवेक्ष्य मया इद कृतम् [ आसीत् इति ] कामम् । मम कर्मणि सिद्धे अपि नाम ' असौ पार्थिव किं वक्ष्यति ' इति मे हृदय परिशङ्कितम् । ( वसन्ततिलका )

The time has now arrived for the restoration of Vāsavadattā to Udayana Yaugandharāyana feels apprehensive as to what Udayana would say when he comes to know that he had formed the plan of concealing Vāsavadattā and thus separating her from him for some time It is true the plan was all for Udayana's benefit and that it has succeeded all right Still there was no knowing whether the king would approve of it This is what causes some uneasiness to the loyal minister महिषी technically means the crowned queen Note ' कृताभिषेका महिषी भोगिन्योऽन्या नृपस्त्रिय ।' अमर., प्रच्छाद्य is gerund from प्र + छद् 10 U छादयति —ते to cover, to conceal इदम् may either be equal to राजमहिषीप्रच्छादनम् or refer to the whole plan in general and thus mean राजमहिषीप्रच्छादननृपति-पद्मावतीविवाहादिक घटनम् . कर्मणि refers to the plan. सिद्धे—The plan was intended to arrange for the marriage of Padmāvatī with Udayana, in order to secure the help of Darśaka against Āruni and thus regain the lost kingdom. All this has been achieved परिशङ्कित *p p p* from परि + शङ्क् शङ्कते to be apprehensive Kings in ancient times wielded despotic powers Ministers, therefore, did not feel certain that their measures, though manifestly adopted in the interest of their masters, would be approved In the present case the plan involved a delicate matter viz the temporary separation of Vāsavadattā from the king. So there was greater reason why Yaugandharāyana should feel apprehensive. Compare for similar apprehension 'प्रारम्भेऽस्मिन् स्वामिनो वृद्धिहेतौ दैवेनेत्थं दत्तहस्तावलम्बे । सिद्धेर्भ्रान्तिर्नास्ति सत्य तथापि स्वेच्छाचारी भीत एवास्मि भर्तुः ॥ ' रत्नावली i. 7. The

last line is repeated from stanza 4 above Repetition of words and expressions such as Bhāsa indulges in is not a sign of a good artist.

vi 15 3—In this speech ' श्रुतपूर्व इव स्वर ' should be स्वगतम् and the rest प्रकाशम् Bhāsa's neglect to give necessary stage-directions has been noted before vi 15. 16—निर्यातय is imperative 2nd singular of निर्यातयति ( to return, to restore ), which is causal from निर् + यत् = यतते to try or attempt. साक्षिमत् is an adverb going with निर्यातयितव्य ( potential participle from निर्यातयति-ते ) and means ' in the presence of witnesses ( साक्षिमत् साक्षियुक्तं यथा भवति तथा ) ' The king is apparently referring to some legal rule which said that a deposit should be returned in the presence of witnesses. vi 15. 17—अधिकरणम् is a legal term and means a court of justice or tribunal. It may be thus explained अधिक्रियते विचार्यते अर्थिप्रत्यर्थिनो व्यवहार. अत्र इति अधिकरणं न्यायसभा Read ' छन्नं कार्यमुपक्षिपन्ति पुरुषा न्यायेन दूरीकृतं स्वान् दोषान् कथयन्ति **नाधिकरणे** रागाभिभूताः स्वयम् । ' मृच्छकटिक ix. 3. Here the word means witnesses. The king suggests that the chamberlain Raibhya and the nurse should serve as witnesses for the return of the deposit viz. Vāsavadattā. vi. 15. 18—For this sentence of Padmāvatī there is another reading viz. अम्ब, अय्य, इअं दाणि अय्या ( अम्ब, आर्य, इयमिदानीमार्या ) This is distinctly better than what we have in the text When the chamberlain and the nurse were declared by the king to be the witnesses, Padmāvatī drew their attention ( अम्ब refers to the nurse and आर्य to the chamberlain ) to the deposit viz. Āvantikā, who was being returned. The nurse then looked carefully at her and recognised her to be Princess Vāsavadattā vi. 15. 21—It is difficult to understand the king's words here. He is surprised ( कथम् ) at the announcement of the nurse that the lady is Princess Vāsavadattā. So far it is all right. But it appears he has not yet seen her carefully himself and made sure of the identity For, in vi. 16. 1 he asks her veil to be removed so that all would be able to see whether she is Princess Vāsavadattā or only the Brāhmana's sister resembling Vāsavadattā Yet he addresses her as देवि and asks her to go inside with Padmāvatī. What is the point in the king's desire that the two ladies should go inside ? Then again to Yaugandharāyana's protest against sending the lady inside, he emphatically asserts that she is the daughter of Mahāsena ( महासेनपुत्री खलु एषा ) This means he is certain of the lady's identity with Vāsavadattā If so, why does he want her to go inside along with Padmāvatī ? Was he afraid that the Brāhmana would take her away even after he had recognised her as his consort ? As a matter of fact the king recognises the lady to be Vāsavadattā only when

the veil is removed and she greets him in the proper manner ( जयतु आर्यपुत्र ). Altogether it appears to us that this passage is not quite understandable.—Perhaps there is some corruption of text here. We suggest the following emendations Read ' आर्याभ्याम् ' for ' पद्मावत्या ' in vi. 15 21 and drop ' महासेनपुत्री खलु एषा ' from vi. 15. 23. This means that when the nurse announces that the lady is Princess Vāsavadattā, Udayana asks Padmāvatī ( देवि in our emendation refers to Padmāvatī ) to go inside along with the lady and the nurse ( आर्याभ्याम् सह = आवन्तिकया धात्र्या च सह ) The object of this is that when they would go inside, the veil of Āvantikā could be removed and the nurse would then be able to observe her still more carefully with a view to confirm what she had announced. Āvantikā had been represented to the king as a woman who avoided the sight of strangers. That was why he did not want her veil to be removed in the presence of himself and the chamberlain But when the Brāhmaṇa protested against this proposal of his, he had no other alternative but to order that the veil be removed then and there It would thus be seen that with our emendations the passage becomes understandable.

**Stanza 16** Construe —[ त्व ] भारताना कुले जात· विनीत ज्ञानवान् शुचि [ च असि ] । तत् राजधर्मस्य देशिक [ त्वं ता ] बलाद् हर्तुं न अर्हसि । ( अनुष्टुप् )

Yaugandharāyaṇa pretends to fear that inspite of his protest the king is going to take his sister away through force. That is how he understands the king's intention to be in asking the ladies to go inside. He, therefore, appeals to him in this stanza not to forcibly take his sister away on the ground of his lineage, personal qualities and position. भरतकुले जाता भारता: descendants of भरत भरत, the son of Duṣyanta and Śakuntalā, was a remote ancestor of the Kauravas and the Pāṇḍavas. Udayana, according to the Purāṇas, was twenty–fifth in descent from Arjuna and was very proud of the fact. Read the following passage which mentions the various things that went to make Udayana proud · ' **उत्सेकयत्येनं** प्रकाशराजर्षिनामधेयो वेदाक्षरसमवायप्रविष्टो **भारतो वंश** । दर्पयत्येन दायाद्यागतो गान्धर्वो वेद· । विभ्रमयत्येनं वयस्सहज रूपम् । विस्रम्भयत्येनं कथमप्युत्पन्नोऽस्य पौरानुराग । ' प्रतिज्ञायौगन्धरायण ii. विनीत: well educated, disciplined.' विनय is regarded as a necessary qualification of a king. तत् is an indeclinable having the sense तस्मात्. देशिकं. a teacher. It is derived from देशयति–ते, causal of दिश् दिशति–ते. दिश्, both in its active and causal forms, means to point out, to teach.

vi. 16 1—यवनिका means a curtain, not necessarily the one 'which covered the tiring room and formed the background of the stage'

(Keith The Sanskrit Drama p 61). The ancient Sanskrit stage knew of the arrangement of curtains one behind the other, representing various scenes, which could be rolled up whenever necessary It was thus possible to discover characters to the audience in various postures These curtains were known by the terms अपटी, पट, पटी and यवनिका. यवनिका, therefore, does not mean any particular curtain This word has received some importance in the history of Sanskrit drama It was regarded as signifying 'belonging to Yavanas or the Ionians (Asiatic Greeks)' and on this interpretation the theory of the Greek origin of the Sanskrit drama was based This theory has long been exploded and it has no supporters now If यवनिका have that sense, it may refer to the material (Persian tapestry brought to India by Greek ships and merchants) of which the curtains were made As a matter of fact it is not necessary to look to contact with Yavanas or Ionians for the derivation of the word Yavanikā Yavana, Yavanī and Yavanikā are philologically the same as Javana, Javanī and Javanikā, which are derived from the root जू जवति-ते जुनाति to speed up. Forms derived from this root occur in literature belonging to the time long anterior to the establishment of contact with Ionians Thus, जवनी occurs in Rgveda i 51 2, जविनीभि in ii 15 6, जवसा *inter alia* in i. 118 11 and जवन in Śvetāśvataropaniṣad iii 19 We suggest that यवनिका or जवनिका has connection with the root जू and forms derived from it and means a curtain, because it was speedily rolled up — Here यवनिका signifies the purdah or veil, which married women wore in ancient India It should be noted that the purdah for married women is an ancient Hindu custom going back to the days of the Mahābhārata and the Rāmāyana The veil is often referred to in Sanskrit dramas. See '**शर्विलकः**—आर्ये वसन्तसेने, परितुष्टो राजा भवती वधूशब्देनानुगृह्णाति। **वसन्तसेना**—आर्य कृतार्थास्मि। **शर्विलक** (वसन्तसेनामवगुण्ठ्य)' मृच्छकटिक x; 'कास्विद्**वगुण्ठनवती** नातिपरिस्फुटशरीरलावण्या।' शाकुन्तल v 13, 'अपनेष्यामि तावत् तेऽवगुण्ठनम्। ततस्त्वा भर्ता अभिज्ञास्यति।' शाकुन्तल v 18 3, 4 It is, therefore, wrong to suppose that the purdah came to India with the Mohammedans Udayana asks the veil to be removed so that the question whether the lady is the sister of the Brāhmana or Princess Vāsavadattā may be decided If the veil is removed, Vāsavadattā's identity will be revealed. So Yaugandharāyana and Vāsavadattā think that the time for announcing themselves has arrived and do so.

**Stanza 17** CONSTRUE —किं नु इदं सत्यम् [अथवा] स्वप्न [यत्] सा मया भूय· दृश्यते। दृष्टया अपि अनया तदा एवम् एव अहं वञ्चित [आसम्]। (अनुष्टुप्)

When unexpected good fortune favours us, we hardly believe the testimony of our senses That is what happens in the case of the king now Though Yaugandharāyana and Vāsavadattā, who were supposed to have perished in the fire at Lāvānaka, actually stand before him, he does not believe his eyes and wonders whether it is the truth or merely a dream. The reference in the second half of the stanza is to the scene in the Sea House in the last Act where though Vāsavadattā had been seen ( दृष्टया अपि ) by him, it all proved, as he thinks to be an illusion वञ्चित *p. p p* from वञ्च् वञ्चयते to deceive.

vi 17. 1—देव्या. अपनय दूरनयन तेन by the removal of the queen [from you ]. vi. 17. 3—उत्थाप्य ( having made to get up, having raised up ) is gerund from उत्थापयति–ते ( = उद् स्थापयति–ते ), which is causal from उद्+स्था तिष्ठति to get up. यौगन्धरायणो भवान् ननु–This remark reveals the king's grateful admiration for Yaugandharāyana's diplomacy and suggests that no question of forgiveness for him need ever arise. For, whatever he does, with or without his master's knowledge, is always for the master's good. The word यौगन्धरायण is here used significantly and almost as a common noun in the sense of an astute and clever diplomat and politician.

**Stanza 18** CONSTRUE —मज्जमाना. वयं मिथ्योन्मादै च युद्धै च शास्त्रदृष्टै मन्त्रितै. च [ इत्यादिभि. ] भवद्यत्नै खलु समुद्भूता [ आस्म ] । ( अनुष्टुप् )

In this stanza Udayana points out that it is on account of the efforts of Yaugandharāyana that he has been saved from calamities He thereby suggests that it is really he who should be grateful to Yaugandharāyana, not that Yaugandharāyana should ask for his forgiveness मज्जमाना is present participle from मस्ज् मज्जति to be drowned, to sink मस्ज् is Parasmaipadin and its use here in the Ātmanepada must be put down as archaic or should be defended on the ground ' चन्द्रादयस्तु मन्यन्ते सर्वस्मादुभय पदम् '. Vide above p 106 The word मज्जमाना implies a metaphor, which may be explained as ' व्यसनार्णवे मज्जमाना '. मिथ्योन्मादै. by false or feigned madness The plural has no special significance, having been used for the sake of the metre and for corresponding with the other words in the stanza. The feigned madness reminds us of Bhāsa's Pratijñāyaugandharāyana From this drama we learn that when the news of the capture of Udayana by the soldiers of Mahāsena was brought to Yaugandharāyana, he vowed that he would liberate his master. Disguising himself as a madman ( उन्मत्तक. ) he went to Ujjayinī with Rumanvat in the garb of a

Buddhist monk ( श्रमणक ) and the Vidūṣaka masquerading as a priest and effected the liberation of Udayana by the employment of clever devices. मिथोन्माद refers to Yaugandharāyana's disguise as a madman. The traditional accounts also speak of Yaugandharāyana as having gone to Ujjayinī in the garb of a madman. Note ' बभूव तेन विकृत कुब्जो वृद्धश्च तत्क्षणात्। **उन्मत्तवेष** खल्वाटो हास्यसंजनन परम् ॥ 51 स च तत्र गतो बद्धं वत्सराज ददर्श तम्। **उन्मत्तवेषो** विगलद्वाष्पो यौगन्धरायण ॥ 57 ' कथासरित्सागर ii 4 युद्धै probably refers to the skirmishes that must have occurred after Udayana's dash from Ujjayinī with Vāsavadattā and also to the battle with Āruni शास्त्रेषु दृष्टै· विहितै· इत्यर्थः seen i. e enjoined and sanctioned by authoritative works. मन्त्रितै =मन्त्रै. consultations, then plans which result from consultations शास्त्रदृष्टैः मन्त्रितै shows that that there were in Bhāsa's time some works dealing with the science of politics These must be the works of writers like Bhāradvāja, Viśālākṣa, Parāśara, Piśuna and others who are referred to by Kautilya in his Arthaśāstra For the technical definition of a śāstra read ' प्रवृत्तिर्वा निवृत्तिर्वा नित्येन कृतकेन वा। पुसा येनोपदिश्येत **तच्छास्त्र**मभिधीयते॥ ' समुद्धृत is *p p p* from सम्+उद्+हृ हरति–ते to lift up or raise

vi. 18 1— स्वामिभाग्यानाम्०— What Yaugandharāyaṇa means is that whatever success has crowned the efforts of himself and the other ministers is due to Udayana's own good fortune. They have not done anything more than follow it i. e. their efforts were successful, because the king's fortune favoured them vi. 18 4— सखीजनस्य समुदाचार treatment or behaviour of a friend What Padmāvatī means is this · Vāsavadattā as the senior wife of Udayana deserved the utmost respect and honour at her hands But she treated her as a friend, because she did not know her in her real character. That is why she would propitiate her now by falling at her feet. The stage–direction 'पादयो पतति' is necessary after this speech of Padmāvatī. This is shown by Vāsavadattā's stage direction 'पद्मावतीमुत्थाप्य'. vi. 18 6, 7–For अविधवा see above p 149. अर्थिस्व...राध्यति–This is rather an obscure sentence It contains a general statement, when a particular one is really relevant As such the sentence is an example of the figure called अप्रस्तुतप्रशंसा Explain it as follows अर्थिन याचकस्य स्व धनभूतं शरीर देह अर्थी एव इत्यर्थ·, [ अत्र अस्मिन् विषये ] नाम वस्तुत· अपराध्यति सापराध भवति The body, which is the [only] property of a suppliant or beggar, is verily at fault [here]. What is meant is this · In cases where persons, who are worthy of great respect and honour, are unwittingly accorded treatment which they do not deserve, it is they who are really responsible for such

treatment, not those that give it to them, because they voluntarily make themselves liable to it For example, a man comes to you and begs to be employed as a clerk You employ him as your clerk and treat him as such. Later on it is found that he is a great man worthy of much better treatment at your hands In this case the man himself, not you, is at fault for the treatment he receives from you. Similarly Vāsavadattā came to Padmāvatī as a grass-widow. If she received from Padmāvatī the treatment of a friend, she herself was at fault here, not Padmāvatī. Therefore, there was no necessity for Padmāvatī to fall at her feet and beg her forgiveness. This is what Vāsavadattā means by this cryptic sentence स्वम् property अर्थिस्व शरीरम्= अर्थी एव, because the body is all that the suppliant possesses. The body and the suppliant are thus identical अर्थिस्व शरीरम् ultimately means अहं वासवदत्ता. Though Vāsavadattā's supposed brother Yaugandharāyaṇa was really the suppliant ( See ' भोः, अहमर्थी ' 1 8 1 ), Vāsavadattā considers herself to be such, because in Padmāvatī's eyes he must have made the request with her consent. So ultimately the sentence means ' यद् भवत्या मद्विषये सखीजनसमुदाचार· स्वीकृत. तत्र अर्थिनी अहमेव अपराध्यामि न भवती । अत पादपतनेन क्षमायाचनमनवश्यकम् । ' It is possible to explain this sentence in another manner अर्थिस्वं शरीरं means the body which belongs to a suppliant i e. the body of Padmāvatī, who is now begging to be forgiven. What Vāsavadattā means is that Padmāvatī's own body, as she now prostrates herself in supplication offends i. e. causes her displeasure. This is just a loving way of saying that there is no necessity for such prostration Then again the Prakrit expression अत्थिसअ ( अर्थिस्वम् ) of this passage can also be rendered in Sanskrit by अस्ति स्वम्. The sentence then would be अस्ति स्व नाम शरीरमपराध्यति. Here अस्ति is an indeclinable, used at the commencement of a sentence without any special sense. It may be rendered in English by ' Well ' Such use often occurs in the Pañcatantra. Note ' अस्ति कस्मिंश्चिद्वनोद्देशे मदोत्कटो नाम सिंह: प्रतिवसति स्म ' मित्रभेद कथा 1. The rest of the sentence should be understood as a question of appeal. Thus, the translation would be ' Well, does one's own body indeed offend ? ' The idea is In view of the love and sympathy which have grown between them and also in view of Padmāvatī's marriage with Udayana, Vāsavadattā regards Padmāvatī as identical with her Padmāvatī is really her own body. How can one's own body offend one ? So there is no necessity for पादपतन. This is the idea with अस्ति स्वम् as the translation of अत्थिसअं vi. 18. 10—कौशाम्बीमात्रम्=कृत्स्ना कौशाम्बीम् the entire Kauśāmbī मात्रम्

has the sense of 'entirety'. Note 'मात्रा कर्णविभूषाया वित्ते माने परिच्छदे। अक्षरावयवे स्वल्पे क्लीब कात्स्न्र्येऽवधारणे' मेदिनी. कौशाम्बीमात्र परिपालयामि contains Yaugandharāyana's reason why he removed Vāsavadattā from Udayana. The sentence is full of suggestions Kauśāmbī stands for the Vatsa kingdom of which it was the capital Even in modern days when we want to speak of the Bombay Presidency, we often use Bombay only There is emphasis on the word मात्रम् or entire in the expression कौशाम्बीमात्रम् The emphasis suggests that when Yaugandharāyana formed the plan of removing Vāsavadattā from Udayana, Udayana was not the master of the whole of the Vatsas He ruled at Lāvānaka and the country round about it The rest of the Vatsas along with the capital Kauśāmbī had been captured and held by the usurper Āruni So the object of Udayana in removing Vāsavadattā was that he might be able to protect or rule over the entire Kauśāmbī. This was of course the ultimate goal, which was to be reached by arranging a marriage between Udayana and Padmavatī and thereafter by defeating Āruni with Darśaka's help. All this is suggested by the small sentence कौशाम्बीमात्रं परिपालयामीति परिपालयामि–It was really Udayana who was to be the real protector and ruler of the entire Vatsas. But Yaugandharāyana speaks of himself as the protector, because as the chief minister of Udayana the responsibility of protecting the kingdom fell on him. कौशाम्बीमात्र परिपालयसीति would have been better vi 18 12—The object of Yaugandharāyaṇa in placing Vāsavadattā in charge of Padmāvatī was to make sure of a reliable witness viz. Padmāvatī hereslf, regarding the virtue of Vāsavadattā during the period of separation from her husband, if any question about it arose at the time of her restoration Vide note on विश्वासस्थानम् on *pp* 119–120 above The astute minister may have another object in view When Vāsavadattā and Padmāvatī would stay together, friendship and love might arise between them and thus their life as co-wives might prove to be happy after the restoration. vi. 18 13—Construe अपि रुमण्वता इद ज्ञातम्. अपि is an interrogative particle. vi 18 15—शठ –Though ordinarily a term of abuse, it is here used as a term of endearment In calling Rumanvat a rogue it is not unlikely that Udayana may have in mind the imperturbable silence about the plan which Rumanvat roguishly maintained during all his association with his master since the disappearance of Vāsavadattā and Yaugandharāyaṇa from Lāvānaka. vi. 18. 20—भरताना नटाना वाक्यं भरतवाक्यम् the actors' speech. भरतवाक्यम् means the stanza which is uttered by all the actors at the end of the

drama It is a stage-direction and means that all actors have now to assemble on the stage and recite the stanza somewhat in the manner of a chorus The drama is now over and the assumption of various characters falls of. The actors appear on the stage as actors, not as Yaugandharāyana, Udayana and others. That is why the stanza they utter is known as भरतवाक्यम् and not as यौगन्धरायणवाक्यम्. The Bharatavākya usually contains the poet's good wishes, expressed through the actors. भरतवाक्यम् can also be explained as a speech in honour of Bharata, the reputed founder of the science of music and dramaturgy The last benedictory stanza is intended to commemorate his memory.

**Stanza 19** CONSTRUE —सागरपर्यन्ता हिमवद्विन्ध्यकुण्डलाम् एकातपत्राङ्काम् इमा महीं नः राजसिंहः [ चिरं ] प्रशास्तु । ( अनुष्टुप् )

The stanza contains a benediction that the ruling monarch should live long to rule over the earth सागरौ पर्यन्तयो यस्याः which possesses oceans on two sides i e. bounded by them. The two oceans meant are the Arabian Sea and the Bay of Bengal हिमवाश्च विन्ध्यश्च हिमवद्विन्ध्यौ, हिमवद्विन्ध्यौ कुण्डले यस्याः सा. The earth is regarded as a woman, whose ear-rings are the Himavat and Vindhya mountains This adjective shows that the earth means northern India In the time of Bhāsa either southern India was apparently not much known or the monarch whom he is celebrating here had no sway over it एकम् आतपत्रम् ( आतपात् त्रायते इति umbrella ) अङ्क यस्याः सा. The umbrella was regarded as an emblem of sovereignty. The adjective means that the particular king was the sole sovereign of the earth. राजा सिंह इव a lion-like king This is an उपमानोत्तरपदकर्मधारय and is formed according to ' उपमित व्याघ्रादिभिः सामान्याप्रयोगे ' , for which see above p. 122. राजसिंहः means a pre-eminent or excellent king Note ' स्यूरुत्तरपदे व्याघ्रपुंगवर्षभकुञ्जराः । सिंहशार्दूलनागाद्या पुंसि श्रेष्ठार्थगोचराः ' अमर. It is wrong to dissolve this compound as राजा एव सिंहः, because we cannot have a metaphor here. राजसिंहः evidently refers to the poet's patron, whoever he may have been. This भरतवाक्य stanza is found in exactly the same form in the बालचरित, while the expression ' राजसिंह प्रशास्तु नः ' occurs in the भरतवाक्यs of the प्रतिज्ञायौगन्धरायण, अविमारक, अभिषेक, पञ्चरात्र and दूतवाक्य

Additional Note —i 14 3—महद्भारम् is grammatically inaccurate. It should be महाभारम् See p 174 above. The inaccuracy could be removed by explaining the word as महतः भारम् ( the responsibility of a great man ).

# APPENDIX—A

## Index to Stanzas


| | | | |
|---|---|---|---|
| अनाहारे तुल्यः | i. 14 | पृथिव्यां राजवंश्यानाम् | vi. 6 |
| अनेन परिहासेन | iv. 6 | प्रच्छाद्य राजमहिषीम् | vi. 15 |
| अस्य स्निग्धस्य वर्णस्य | vi. 13 | प्रद्वेषो बहुमानो वा | i. 7 |
| अहमवजितः पूर्वं तावत् | vi. 8 | बहुशोऽयुपदेशेषु | v. 6 |
| इमा सागरपर्यन्तां | vi 19 | भारताना कुले | vi. 16 |
| इयं बाला नवोद्वाहा | iv. 8 | भिन्नास्ते रिपवः | v. 12 |
| उदयनवेन्दुसवर्णौ | i. 1 | भृत्यैर्मगधराजस्य | i. 2 |
| उपेत्य नागेन्द्रतुरङ्गतीर्णं | v 13 | मधुमदकला मधुकराः | iv 3 |
| ऋज्वायतां च विरलां | iv. 2 | महासेनस्य दुहिता | vi. 11 |
| ऋज्वायतां हि | v. 3 | मिथ्योन्मादश्च युद्धैश्च | vi. 18 |
| कस्यार्थः कलशेन | i. 8 | यदि तावदयं स्वप्नः | v. 9 |
| कः कं शक्तो रक्षितुं | vi. 10 | यदि विप्रस्य भगिनी | vi 14 |
| कातरा येऽप्यशक्ता वा | vi. 7 | योऽयं संत्रस्तया | v. 11 |
| कामेनोज्जयिनीं गते | iv. 1 | रूपश्रिया समुदिताम् | v. 2 |
| कार्यं नैवार्थैर्नापि | i. 9 | वाक्यमेतत् प्रियतरं | vi. 12 |
| किं वक्ष्यतीति हृदयं | vi. 4 | विस्रब्धं हरिणाः | i. 12 |
| किं नु सत्यमिदं | vi 17 | शय्या नावनता | v. 4 |
| खगा वासोपेताः | i. 16 | शय्यायामवसुप्तं | v. 8 |
| गुणानां वा विशालाना | iv. 9 | शरच्छशाङ्कगौरेण | iv. 7 |
| चिरप्रसुप्तः कामो मे | vi. 3 | श्रुतिसुखनिनदे | vi. 1 |
| तीर्थोदकानि सामिधः | i 6 | श्रोणीसमुद्वहन | vi. 2 |
| दुःखं त्यक्तुं | iv. 6 | श्लाघ्यामवन्तिनृपतेः | v. 1 |
| धीरस्याश्रमसंस्थितस्य | i. 3 | षोडशान्तःपुरज्येष्ठा | vi 9 |
| निष्क्रामन् संभ्रमेणाहं | v. 7 | संबन्धिराज्यमिदमेत्य | vi. 5 |
| नैवेदानीं तादृशाश्चक्रवाका | i. 13 | सविश्रमो ह्ययं भारः | i. 15 |
| पद्मावती नरपतेः | i. 11 | सुखमर्थो भवेद् | i. 10 |
| पद्मावती बहुमता | iv 4 | स्मराम्यवन्त्याधिपतेः | v. 5 |
| परिहरतु भवान् | i. 5 | स्वप्नस्यान्ते विबुद्धेन | v. 10 |
| पूर्वं त्वयाप्यभिमतं | i. 4 | [ 57 Stanzas in all ] | |

# APPENDIX B

## INDEX TO SUBHĀSITAS AND IMPORTANT SENTENCES

[ *The numbers to the right refer to pages of this edition* ]


( 1 ) अकरुणाः खल्वीश्वराः । ( २७, ६०
( 2 ) अज्ञातवासोऽपि बहुगुणः संपद्यते । ( ४४ )
( 3 ) अधन्यस्य मम कोकिलानामक्षिपरिवर्त इव कुक्षिपरिवर्तः संवृत्तः । ( ३३ )
( 4 ) अनतिक्रमणीयो हि विधिः । ( ४७ )
( 5 ) अनिर्शातानि दैवतान्यप्यवधूयन्ते । ( ३ )
( 6 ) अयुक्तं परपुरुषसंकीर्तनं श्रोतुम् । ( २८ )
( 7 ) अर्थिस्वं नाम शरीरमपराध्यति । ( ८३ )
( 8 ) अविचार्यं क्रमं न करिष्यति । ( ९ )
( 9 ) आगमप्रधानानि सुलभपर्यवस्थानानि महापुरुषहृदयानि भवन्ति । ( २४ )
( 10 ) उत्कण्ठितं भर्तारमुज्झित्वायुक्तं निर्गमनम् । ( ४७ )
( 11 ) एवं लोकस्तुल्यधर्मो वनानां काले काले छिद्यते रुह्यते च । ( ७५ )
( 12 ) कलत्रदर्शनार्हं जनं कलत्रदर्शनात् परिहरतीति बहुदोषमुत्पादयति । ( ७१ )
( 13 ) कः कं शक्तो रक्षितु मृत्युकाले । ( ७५ )
( 14 ) कालक्रमेण जगतः परिवर्तमाना
चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः । ( ३ )
( 15 ) कातरा येऽप्यशक्ता वा नोत्साहस्तेषु जायते ।
प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव भुज्यते ॥ ( ७४ )
( 16 ) गुणानां वा विशालानां सत्काराणां च नित्यशः ।
कर्तारः सुलभा लोके विज्ञातारस्तु दुर्लभाः ॥ ( ५० )
( 17 ) तथा परिश्रमः परिखेदं नोत्पादयति यथायं परिभवः । ( ३ )
( 18 ) तपोवनानि नामातिथिजनस्य स्वगेहम् । ( ६ )
( 19 ) तस्मिन् सर्वमधीनं हि यत्राधीनो नराधिपः । ( १७ )
( 20 ) दत्तं वेदनमस्य परिखेदस्य । ( ४४ )
( 21 ) दुःख त्यक्तुं बद्धमूलोऽनुरागः स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् । ( ४७ )
( 22 ) दुःखं न्यासस्य रक्षणम् । ( ९ )
( 23 ) धन्या खलु चक्रवाकवधूः या अन्योन्यविरहिता न जीवति । ( २६ )
( 24 ) न किमपि शक्यं रक्षितु प्राप्तकाले । ( ७२ )
( 25 ) न परुषमाश्रमवासिषु प्रयोज्यम् । ( ४ )

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|---|---|---|
| (26) | न हि सिद्धवाक्यान्युत्क्रम्य गच्छति विधिः सुपरीक्षितानि । | ( ११ ) |
| (27) | निर्वर्त्यता तावदयं कन्याभावरमणीयः कालः । | ( २१ ) |
| (28) | परस्परगता लोके दृश्यते तुल्यरूपता । | ( ७८ ) |
| (29) | प्रद्वेषो बहुमानो वा संकल्पादुपजायते । | ( ५ ) |
| (30) | प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति । | ( ५७ ) |
| (31) | प्रियं नामेदृश वचनमप्रत्यक्ष श्रूयते । | ( ४६ ) |
| (32) | भर्तृस्नेहात् सा हि दग्धाप्यदग्धा । | ( १६ ) |
| (33) | भुक्तोज्झित एष विषयोऽत्रभवत्या । | ( ३ ) |
| (34) | यात्रा त्वेषा यद्विमुच्येह बाष्पं प्राप्तानृण्या याति बुद्धिः प्रसादम् । | ( ४७ ) |
| (35) | रज्जुच्छेदे के घटं धारयन्ति । | ( ७५ ) |
| (36) | रमणीयः खलु कथायोगो नृशंसेन विसंवादितः । | ( ४६ ) |
| (37) | स खलु गुणवान् नाम राजा य आगन्तुकेनाप्यनेनैवं प्रशस्यते । | ( १७ ) |
| (38) | सकाम इदानीमार्ययौगन्धरायणो भवतु । | ( १५ ) |
| (39) | सत्कारो हि नाम सत्कारेण प्रतीष्टः प्रीतिमुत्पादयति । | ( ४९ ) |
| (40) | सदाक्षिण्यस्य जनस्य परिजनोऽपि सदाक्षिण्य एव भवति । | ( ४८ ) |
| (41) | सर्वजनमनोभिरामं खलु सौभाग्यं नाम । | ( २३ ) |
| (42) | सर्वजनसाधारणमाश्रमपदं नाम । | ( १२ ) |
| (43) | सर्वमाकुलं कर्तुकाम आर्यवसन्तकः । | ( ४० ) |
| (44) | साक्षिमन्न्यासो निर्यातयितव्यः । | ( ८१ ) |
| (45) | सुखमर्थो भवेद्दातुं सुखं प्राणाः सुखं तपः ।<br>सुखमन्यद् भवेत् सर्वं दुःखं न्यासस्य रक्षणम् ॥ | ( ९ ) |
| (46) | सुखं न आमयपरिभूतमकल्यवर्त च । | ( ३२ ) |
| (47) | सुपरिपालनीयः खलु मन्न्यासः । | ( १२ ) |
| (48) | स्त्रीस्वभावस्तु कातरः । | ( ४९ ) |

# APPENDIX—C

## Definitions of Some Dramatic Terms

**नान्दी**—**नान्दी** कृता मया पूर्वमाशीर्वचनसयुता ।
अष्टाङ्गपदसयुक्ता विचित्रा वेदनिर्मिता ॥ नाट्यशास्त्र 1. 23
आशीर्वचनसयुक्ता नित्यं ( ? स्तुति ) यस्मात् प्रयुज्यते ।
देवद्विजनृपादीना तस्मान्नान्दीति संज्ञिता ॥ 25
**नान्दी**प्रयोगे च कृते प्रीतो भवति चन्द्रमा ॥ 50
सूत्रधार पठेत् तत्र मध्यम स्वरमाश्रित ।
**नान्दी** पदैर्द्वादशभिरष्टभिर्वाप्यलकृताम् ॥ 98 नाट्यशास्त्र 5
यन्नाट्यवस्तुन पूर्व रङ्गविघ्नोपशान्तये ।
कुशीलवा प्रकुर्वन्ति **पूर्वरङ्ग** स उच्यते ॥ 22
प्रत्याहारादिकान्यङ्गान्यस्य भूयासि यद्यपि ।
**तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये** ॥ 23
आशीर्वचनसयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।
देवद्विजनृपादीना तस्मान्नान्दीति सज्ञिता ॥ 24
मङ्गल्यशङ्खचन्द्राब्जकोककैरवशसिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ 25
प्रशस्तपदविन्यासा चन्द्रसकीर्तनान्विता ।
आशीर्वादपरा **नान्दी** योज्येय मङ्गलान्विता ॥
काचिद् द्वादशपदा **नान्दी** काचिदष्टपदा तथा ।
सूत्रधार पठेदेना मध्यम स्वरमाश्रित ॥
चन्द्रसकीर्तन यत्र तदधीनो रसो मत ।
प्रीते चन्द्रमसि स्फीता रसश्रीरिति भालुकि ॥ सगीतसर्वस्व
देवभूपसभाभर्तृमुख्याना मङ्गलाभिधा ।
नित्या रूपमुखे **नान्दी** पदै षड्भिरथाष्टभि ॥ 154 नाट्यदर्पण
प्रस्तावनायास्तु मुखे **नान्दी** कार्या शुभावहा ॥ 136
आशीर्नमस्क्रियावस्तुनिर्देशान्यतमा स्मृता ।
चन्द्रनामाङ्किता प्रायो मङ्गल्यार्थपदोज्ज्वला ॥ 137
अष्टाभिर्दशभि श्रेष्ठा सेय द्वादशभि पदै ।
समैर्वा विषमैर्वापि प्रयोज्येन्यपरे जगु ॥ 138 रसार्णवसुधाकर 3

**सूत्रधार**—गानस्य च वाद्यस्य च पाठ्यस्याप्येकभावाविहितस्य ।
शास्त्रोपदेशयोगात् सूत्रज्ञ **सूत्रधार**स्तु ॥ नाट्यशास्त्र 35 30
नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थं **सूत्रधारो** निगद्यते ॥
आसूत्रयन् गुणान्नेतु कवेरपि च वस्तुन ।
रङ्गप्रसाधनप्रौढ **सूत्रधार** इहोदित. ॥

नाट्यस्य यदनुष्ठान तत् **सूत्र** स्यात् सबीजकम् ।
रङ्गदैवतपूजाकृत् **सूत्रधार** उदीरित ॥
वर्तनीयकथासूत्र प्रथमं येन सूत्र्यते ।
रङ्गभूमिं समासाद्य **सूत्रधार** स उच्यते ॥

**आमुखम्** or **प्रस्तावनां** or **प्रस्तावना** or **स्थापना**—प्रसाद्य रङ्गं विधिवत् कवेर्नाम च कीर्तयेत् ।
तत कुर्यात् कान्यप्रख्यापनाश्रयाम् ॥ नाट्यशास्त्र 5 154

[Prologue]
सूत्रधारो नटी ब्रूते भाव वाथ विदूषकम् ॥ 7
स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत् **तदामुखम्** ।
**प्रस्तावना** वा . . .. ... ॥ 8 दशरूपक 3

[Prologue]
नटी विदूषको वापि पारिपार्श्विक एव वा ।
सूत्रधारेण सहिता सलाप यत्र कुर्वते ॥ 3 ।
चित्रैर्वाक्यै स्वकार्योत्थै प्रस्तुताक्षेपिभिर्मिथ ।
**आमुखं** तत् तु विज्ञेयं नाम्ना **प्रस्तावनापि** सा ॥ 32 साहित्यदर्पण 6

विधेर्यथैव संकल्पो मुखता प्रतिपद्यते ।
प्रधानस्य प्रबन्धस्य तथा **प्रस्तावना** स्मृता ॥ 135
अर्थस्य प्रतिपाद्यस्य तीर्थ **प्रस्तावनो**च्यते । . . 136
सूत्रधारो नटी ब्रूते स्वकार्य प्रति युक्तित· ।
प्रस्तुताक्षेपचित्रोक्त्या यत् **तदामुखमी**रितम् ॥ 153
**प्रस्तावना स्थापनेति द्विधा स्यादिदमामुखम्** ॥ 157
विदूषकनटीपारिपार्श्विकैः सह सँल्लपन् ।
स्तोकवीथ्यादिसहितान्यामुखाङ्गानि सूत्रकृत् ॥ 158

योजयेद् यत्र नाट्यज्ञैरेषा **प्रस्तावना** स्मृता ।
सर्वामुखाङ्गवीथ्यङ्गसमेतैर्वाक्यविस्तरैः ॥ 159
सूत्रधारो यत्र नटीविदूषकनटादिभि· ।
सँल्लपन् प्रस्तुतं चार्थमाक्षिपेत् **स्थापना** हि सा ॥ 160
शृङ्गारप्रचुरे नाट्ये योग्यः स्या**दामुखक्रम** ।
रत्नावल्यादिके प्रायो लक्ष्यता कोविदैरयम् ॥ 161
वीराद्भुतादिप्राये तु प्राय **प्रस्तावनो**चिता ।
अनर्घराघवाद्येषु प्रायशो वीक्ष्यतामिदम् ॥ 162
हास्यबीभत्सरौद्रादिप्राये तु **स्थापना** मता ।
वीरभद्रविजृम्भादौ स प्रायेण निरीक्ष्यताम् ॥ 163 रसार्णवसुधाकर 3

**प्रस्तावनाभेदा**—The dramatic Prastāvanā is of five kinds.
उद्घात्यक कथोद्घात· प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते **पञ्च प्रस्तावनाभिद** ॥ साहित्यदर्पण 6 33

The Prastāvanā of the Svapnavāsavadatta is of the **Prayogātiśaya** type, which occurs when a character enters on the stage **after**

he has been referred to by the Sūtradhāra in his speech with some such expression as ' Here he is ' Though in the Svapnavāsavadatta the Sūtradhāra does not refer to the two soldiers exactly in the form ' Here they are ', yet they are referred to in a 2 sufficiently clearly to make the Prastāvanā an example of Prayogātiśaya

**प्रयोगातिशय** —एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगत ।
पात्रप्रवेशो यत्रैष **प्रयोगातिशयो** मत ॥ दशरूपक 3 11
एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगत ॥
प्रवेशसूचन यत्र **प्रयोगातिशयो** हि स । रसार्णवसुधाकर 3 156-7
यदि प्रयोग एकस्मिन् प्रयोगोऽन्य प्रयुज्यते ।
तेन पात्रप्रवेशश्चेत् **प्रयोगातिशय**स्तदा ॥ साहित्यदर्पण 6. 36

**विष्कम्भक.** [ Prelude ] and **प्रवेशक** [ Interlude ]

The plot of a drama is divided into two parts, one that has to be suggested and the other that has to be seen or heard The former is suggested by means of five devices known as विष्कम्भ or विष्कम्भक , चूलिका, अङ्कास्य , अङ्कावतार and प्रवेशक We are here concerned with विष्कम्भक and प्रवेशक, which are small scenes, used at the beginning of Acts In our play a Praveśaka comes at the beginning of the Second, Fourth and Fifth Act and a Mixed Viṣkambhaka at the beginning of the Sixth

द्वेधा विभाग कर्तव्य सर्वस्यापीह वस्तुन ।
सूच्यमेव भवेद् किंचिद् दृश्यश्रव्यमथापरम् ॥ 56
नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तर· ।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तर ॥ 57
अर्थोपक्षेपकै सूच्यं पञ्चभि प्रतिपादयेत् ।
**विष्कम्भ**चूलिकाङ्कास्याङ्कावतार**प्रवेशकै** ॥ 58 दशरूपक 1
वृत्तवर्तिष्यमाणानां कथांशाना निदर्शकः ।
साक्षिप्तार्थस्तु **विष्कम्भ** आदावङ्कस्य दर्शित ॥ 55
मध्येन मध्यमाभ्या वा पात्राभ्या संप्रयोजित ।
**शुद्ध**· स्यात् स तु **संकीर्णो** नीचमध्यमकल्पित ॥ 56
**प्रवेशको**ऽनुदात्तोक्त्या नीचपात्रप्रयोजित· ।
अङ्कद्वयान्तर्विज्ञेय शेषं विष्कम्भके यथा ॥ 57 साहित्यदर्पण 6
अङ्कानर्हस्य वृत्तस्य त्रिकालस्यानुरञ्जिना ।
संक्षिप्य संस्कृतेनोक्तिरङ्कादौ मध्यमैजनै ॥ 23
**शुद्धो विष्कम्भक**स्तत्र **संकीर्णो** नीचमध्यमै· ।
अङ्कसधायक· शक्यसधानातीतकालवान् ॥ 24
एवं **प्रवेशको** नीचै परार्थै· प्राकृतादिना
एतौ प्रभूतकार्यत्वान्नाटकादिचतुष्टये ॥ 25 नाट्यदर्पण

The Nātyadarpana explains the names as follows· विष्कम्भाति अनुसंधानेन वृत्तमुपष्टम्भयति इति **विष्कम्भक** । अप्रत्यक्षान् अर्थान् सामाजिकहृदये प्रवेशयति इति **प्रवेशक**· । Vide also रसार्णवसुधाकर 3 175-182, 194-195

A Viṣkambhaka or Prelude may specifically be differentiated from a Praveśaka or Interlude as follows (1) A Viṣkambhaka is of two kinds, Śuddha (pure) and Samkīrna or Miśra (mixed) In the pure one or two madhyama or second-rate characters take part, while in the mixed there is a combination of nīca or low and second-rate characters No such distinction is possible in a Praveśaka, as only low characters take part therein. (2) A Viṣkambhaka may be either in Sanskrit (as in Śuddha) or in Sanskrit and Prakrit (as in Samkīrna or Miśra) A Praveśaka is always in Prakrit (3) A Viṣkambhaka comes at the beginning of an Act i e may stand at the beginning of even the first Act. A Praveśaka has to be between two Acts and hence cannot come at the beginning of the first Act It is in view of this characteristic that we must translate Viṣkambhaka by Prelude and Praveśaka by Interlude

**नाट्योक्तयः** [Stage-directions] The dramatic plot is again divided into three kinds according as it is meant to be heard by all characters (sarvaśrāvya), or by some particular characters only (niyataśrāvya), or by none at all (aśrāvya) The sarvaśrāvya is prakāśa (aloud), the niyataśrāvya is either janāntika or apavārita (aside) and the aśrāvya is svagata (to oneself) The difference between janāntika and apavārita mainly lies in the particular gesticulations that accompany them Thus, in janāntika the characters who are not supposed to hear the speech are warded off by the palm of the hand with three fingers raised up In apavārita on the other hand the character who utters the speech turns his face towards another for whom it is intended. The idea in janāntika is more or less negative i. e to exclude certain characters, while in apavārita it is positive i e. to indicate the character or characters for whom the speech is meant.

**वस्तुत्रैविध्यम्**—नाट्यधर्ममपेक्ष्यैतत् पुनर्वस्तु त्रिधेष्यते ॥ 63
सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।

**प्रकाशम्** and **स्वगतम्**-सर्वश्राव्यं **प्रकाशं** स्यादश्राव्य **स्वगतं** मतम् ॥ 64
द्विधान्यन्नाट्यधर्मख्यं **जनान्तमपवारितम्** ।

**जनान्तिकम्**—त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् ॥ 65
अन्योन्यामन्त्रण यत् स्याज्जनान्ते तज्जनान्तिकम् । 66 दशरूपक

**अपवारितम्**— तद् भवेदपवारितम् ।
रहस्य तु यदन्यस्य परावृत्य प्रकाश्यते ॥ साहित्यदर्पण VI 138

**आकाशभाषितम्**—किं ब्रवीषीत्येवमादि विना पात्र ब्रवीति यत् ।
[See Notes p 133] श्रुत्वेवानुक्तमन्येकस्तत् स्यादाकाशभाषितम् ॥ दशरूपक 1. 67

**विदूषक**—वामनो दन्तुर कुब्जो द्विजन्मा विकृतानन ।
[See Notes p 150] खलति पिङ्गलाक्षश्च स विज्ञेयो **विदूषक** ॥ नाट्यशास्त्र 24. 106
प्रत्युत्पन्नप्रतिभो नर्मकृता नर्मगर्भनिर्भेदै ।
छेदविभूषितवदनो **विदूषको** नाम विज्ञेय ॥ नाट्यशास्त्र 35. 25
कुसुमवसन्ताद्यभिध कर्मवपुर्वेशभाषाद्यै ।
हास्यकर कलहरतिर्विदूषक स्यात् स्वकर्मज्ञ (स्वकर्म भोजनादि) ॥
साहित्यदर्पण 3. 42
अन्यो हासकृच्च **विदूषक** । दशरूपक 2 6
विकृताङ्गवचोवेषैर्हास्यकारी **विदूषक** । रसार्णवसुधाकर 1. 92

**कञ्चुकी** or **कञ्चुकीय** or **काञ्चुकीय**—ये विद्यासत्यसपन्ना कामदोषविवर्जिता ।
ज्ञानाविज्ञानकुशला- **कञ्चुकीयास्तु** ते स्मृता ॥ नाट्यशास्त्र 24. 58
अन्त पुरचरो वृद्धो विप्रो गुणगणान्वित ।
सर्वकार्यार्थकुशल **कञ्चुकी**त्यभिधीयते ॥
जरावैक्लव्ययुक्तेन विशेद् गात्रेण **कञ्चुकी** ॥
अन्त पुरचरो राज्ञो विप्रो गुणगणान्वित ।
उक्तिप्रत्युक्तिकुशल **कञ्चुकी**त्यभिधीयते ॥
वृद्ध कुलोद्गतः शक्त पितृपैतामह शुचि ।
**राज्ञामन्त पुराध्यक्षो** विनीतश्च तथेष्यते ॥

# APPENDIX—D

## METRES IN THE DRAMA

The Svapnavāsavadatta contains in all 57 stanzas, which are in 11 different metres Acts II and III do not have any stanzas Acts I, IV, V and VI contain 16, 9, 13 and 19 stanzas respectively We give below these metres in the order of their frequency The number in he brackets represents the number of stanzas in that metre

**अनुष्टुप्** or **श्लोक** ( 26 )

पञ्चम लघु सर्वत्र सप्तम द्विचतुर्थयो ।
गुरु षष्ठ च पादाना चतुर्णा **स्यादनुष्टुभि** ॥
**श्लोके** षष्ठ गुरु ज्ञेय सर्वत्र लघु पञ्चमम् ।
द्विचतु पादयोर्ह्रस्व सप्तमं दीर्घमन्ययो ॥

i 2, 7, 10, 15
iv 5, 7, 8, 9
v 6, 7, 8, 9, 10, 11
vi 3, 6, 7, 9, 11 12, 13, 14, 16, 17, 18, 19

**वसन्ततिलका** (11)

उक्ता **वसन्ततिलका** तभजा जगौ ग ।

i 4, 6, 11
iv 2
v 1, 2, 3
vi 2, 4, 5, 15

शार्दूलविक्रीडितम् ( 6 )

सूर्याश्वैर्यदि म सजौ सततगा **शार्दूलविक्रीडितम्** ।

i. 3, 8, 12
iv 1
v 4, 12

आर्या ( 3 )

यस्या पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि
अष्टादश द्वितीये चतुर्थके पञ्चदश **सार्या** ॥

I 1
iv. 3, 4

शालिनी ( 3 )

**शालिन्युक्ता** म्तौ तगौ गोब्धिलोकै· ।

i 13
iv 6
vi 10

पुष्पिताग्रा ( 2 )

अयुजि नयुगरेफतो यकारो
युजि च नजौ जरगाश्च **पुष्पिताग्रा** ।
i 5
vi 1

शिखरिणी ( 2 )

रसै रुद्रैश्छिन्ना यमनसभला ग **शिखरिणी** ।
i 14, 16

उपजाति· ( 1 )

**स्यादिंद्रवज्रा** यदि तौ जगौ ग· ।
**उपेन्द्रवजा** प्रथमे लघौ सा ।
अनन्तरोदीरितलक्ष्मभाजौ
पादौ यदीयावुपजातयस्ता ।
इत्थं किलान्यास्वपि मिश्रितासु
वदन्ति जातीष्विदमेव नाम ।
v. 5

उपेन्द्रवज्रा ( 1 )

**उपेंद्रवज्रा** जतजास्ततो गौ ।
v. 13

वैश्वदेवी ( 1 )

बाणाश्वैश्छिन्ना **वैश्वदेवी** ममौ यौ
i. 9

हरिणी ( 1 )

नसमरसला ग· षड्वेदैर्हयैर्हरिणी मता।
vi 8

# APPENDIX—E

## IMPORTANT WORDS ANNOTATED

The figures to the right stand for the pages of this edition.


अक्षिपरिवर्तः 154
अतिथिः 123
अत्याहितम् 140
अथ 85
अधन्य 154
अधिकरणम् 228
अन्तःपुरम् 221
अपवादः 105
अप्सरसः 151
अभ्यवपत्तिः 125
अमात्यः 125
अर्थिस्वम् 232
अवचयः 155
अविधवा 149
अविधवाकरणम् 149
अस्तः 132
अस्तमयः 218
आकाशे 133
आदेशिकः 108
आमयः 153
आर्यः 93
आर्यपुत्रः 129, 204
आवन्तिका 97
आवर्तः 150–151
आसवः 23
इषुः 160
उचित 221
उपायचतुष्टयम 205
एवमिव 180
औषधम् 148
कन्या 118
कम्र 91
कल्यवर्तः 153
काकोदरः 188
काञ्चुकीयः 104
काषायम् 117
कामम् 182
काम्पिल्य 192
कुक्षिपरिवर्तः 154
कोकनदम् 163
कोणः 192
कौतुकम् 142, 145
कौतुकमालिका 145
कौशाम्बीमात्रम् 233
गुच्छः–कः 164
गुरुभिरभिहितनामधेयः107
गुल्मकः–कम् 155
घोषवती 209
चक्रवाकः 127
चक्कारः 104
चतुरङ्गं बलम् 204
चतुःशालम् 143
चूलिका 134
तपस्विनी 211
तीर्थम् 108
तोरणः–णम् 188
त्रिपथगा 206
दर्शकः 107
दाक्षिण्यम् 158, 173
दारकः 111
दाराः 110
दारिका 111
दासी 168
दास्याःपुत्रः 167
दिष्ट्या 116
दीक्षा 115
देशिकः 229
धन्य 154
धात्री 139
नान्दी 86, 87
नीहारः 145
नेपथ्यम् 93
पञ्चेषवः 160
परिव्राजकः 96
पार्ष्णी 206
पुरोभागी 171
प्रतिहारः 208
प्रतिभय 211
प्रतीहारी 208
प्रद्योतः 97
प्रमदवनम् 143
प्रावारकः 192
प्रोषितभर्तृका 117
फलका 225
बन्धुजीवम् 158
बहुमानसंकटम् 170
ब्रह्मचारी 120

ब्रह्मदत्तः 192
भट्टिनी 142
भरतवाक्यम् 234
भामिनी 181
भूत 193
भूतार्थः 200
मगधाः 94
मङ्गलम् 89
मण्डपः 133
मनोरथः 200
महाब्राह्मणः 174
महिषी 120, 227
मिश्राः 93
मुखर 171
यक्षिणी 201
यवनिका 229
यात्रा 177
यौगन्धरायणः 97
रुमण्वान् 128
रोमहर्षः 204
लवः 181
वत्सभूमिः 124
वधूः 136
वातशोणितम् 153
वासवदत्ता 97
विटपः—पम् 122
विदूषकः 150
विधुर 185
विरचिका 197
विश्वस्त 112
विसंवादित 175
वैदेही 218
वैधेयः 174
व्यपाश्रयणा 118
शक्तित्रयम् 219
शास्त्रम् 232
शिल्पिनः 213
श्रुतिः 124
सगोत्र 208
सचिवः 125
सपत्नीमर्दनम् 149
सप्तच्छदः 161
सप्तर्षिवंशः 162
समुदाचारः 137
समुद्रगृहम् 184
संस्कारः 129
सुगृहीतनामा 107
सुयामुनः 209
सूत्रधारः 89
सूर्यामुखः 209
सौभाग्यम् 138
स्थापना 95
स्मृतिः 124
स्वता 111, 220
स्वप्नवासवदत्तम् 85
स्वप्नायते 196
स्वैरम् 108, 170
हन्त 106, 115
हला 134

# APPENDIX—F

## PĀNINI'S SŪTRAS EXPLAINED IN THE NOTES

We give below a list of Pāṇini's sūtras and Kātyāyana's vārtikas that are quoted and explained in the Notes. They will serve to direct the student's attention to words of grammatical importance. Some other similar citations have also been listed The figures to the right refer to pages of this edition.


अधिकृत्य कृते 85
अनेकमन्यपदार्थे 96
अभितःपरितः 136
अभूततद्भाव 100
अर्शआदिभ्योऽच् 85
अलंखल्वोः प्रतिषेधयोः 147
अस्तं च 218
अस्मदो द्वयोश्च 160
अह्नोऽह्न एतेभ्यः 121
आडि नुप्रच्छयोः 131
आदिकर्मणि निष्ठा 139
आन्महतः समानाधिकरण 174
इत्थंभूतलक्षणे 134
इदमस्तु संनिकृष्टम् 179
उपमितं व्याघ्रादिभिः 122, 186, 235
उपसर्गस्य घञ्यमनुष्ये 145, 208
उपान्वध्याङ्वसः 211
ऋक्पूरब्धूः 185
कृभ्वस्तियोगे 100
कर्तुः क्यङ् सलोपश्च 196
कर्मवत् कर्मणा 106
क्तस्य च वर्तमाने 172
गणकार्यमनित्यम् 163, 223
गत्यर्थाकर्मक 132, 211
ङ्यापोः संज्ञाछन्दसोः 143
चन्द्रादयस्तु मन्यन्ते 106, 231
जातिकालसुखादिभ्यः 90, 167
जातिरप्राणिनाम् 153
तदस्य संजातम् 155, 183
तद्धितेष्वचामादेः 86
तेन रक्तं रागात् 117
धर्मादनिच केवलात् 223
धातोरर्थान्तरे वृत्तेः 106
न कर्मधारयान्मत्वर्थीयः 171
नद्यृतश्च 117
नपुंसके भावे क्तः 91, 198, 213
नमिकम्पिस्म्यजस 91
निमित्तपर्यायप्रयोगे 145
नैकं पदं द्विः 159
पुत्रेऽन्यतरस्याम् 167
पूर्वकालैकसर्वजरत् 102
पृषोदरादीनि 101
प्रक्रान्तप्रसिद्धानुभूतार्थ 187
भागरूपनामभ्यो 206
भावप्रधानो निर्देशः 105
भूमनिन्दाप्रशंसासु 128
यावत्पुरानिपातयोर्लट् 143
राजाहःसखिभ्यष्टच् 94
लुबाख्यायिकाभ्यो 86
लुम्पेदवश्यमः 101
वर्तमानसामीप्ये 129
वष्टिभागुरिरल्लोप 112
वा प्रियस्य 108
वाहिताग्न्यादिषु 207
विशिष्टवाचकानाम् 188
वेतनादिभ्यः 108
वोपसर्जनस्य 126
शब्दवैरकलहाभ्र 184
सप्तम्युपमान 96
समानकर्तृकयोः 156
संभाव्यनिषेधनिवर्तने 190
सापेक्षत्वेऽपि 99
सुखादिभ्यः कर्तृवेदनायाम् 131
हस्तादाने चेरस्तेये 155

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